

THE NEW YORK DRAMATIC MIRROR

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NEW YORK: SATURDAY, OCTOBER 22, 1892.

PRICE TEN CENTS.



CHARLES DICKSON.

AT THE THEATRES.

Broadway.—*The Lady or the Tiger.*

It is now some six years since Sydney Rosenthal and Adolf Nowak's comic opera, *The Lady or the Tiger*, founded on Stockton's magazine sketch of that name, was produced for the first time at Palmer's Theatre. The piece then ran for over fifty nights. This indicates the measure of its original success.

De Wolf Hopper was the Pansamus, and Jefferson De Angelis was the Menander of the original cast. Both of the comedians play these roles in the revival of the comic opera at the Broadway this week.

For stage purposes, Mr. Stockton's story has been tampered with and added to.

The scenes are in Greece. The time 479 B. C. The principal idea is funny. A prisoner in an arena has to open one of two doors. Behind one is a savage tiger, behind the other a beautiful girl. In point of fact, a homely old maid is substituted for the girl. The prisoner does not choose the tiger's door, and, on seeing the old maid, he remarks that he rather wishes he had taken the tiger.

The audience at the revival last night filled the capacious Broadway, and by its evidence of pleasure, forecast another prosperous run.

Mr. Hopper displayed all his comic athletics and all his amusing vocal eccentricities as Pansamus. Mr. De Angelis' Menander was even better than before. The part of Irene, which is to be taken on alternate performances by Anna O'Keefe and Marie Millard, was first essayed by the former, who filled the eye, sang well and acted with spirit, while Bella Fox, as Hilaria, played her comparatively inconsequential part characteristically. Marion Singer was entertaining as the elderly Athenian lady, and the other prominent figures were equal to the event.

The opera is in a new and handsome setting; the costumes are rich and picturesque; the chorus is large, well-schooled, tuneful, and undeniably shapely; and in fact the original production is quite surpassed in all matters of detail.

People's.—*The Power of the Press.*

A large and demonstrative audience saw *The Power of the Press* at the People's Theatre last night, and its run through the week will no doubt be highly successful. This is one of the best melodramas ever made from local material. Its story is skillfully told and its climaxes are moving. It is interpreted by an excellent company.

Tony Pastor's.—*Variety.*

At Tony Pastor's this week the Boston Howard Atheneum Star Specialty company appears. It is one of the best organizations of its kind in existence. Manager J. D. Hopkins has for years taken pride in the character of his company, and the present is one of his best. It includes Mlle. Bertoldi, a remarkable equilibrist and hand and jaw biter; Kara, "the Adonis of the juggling world"; Leroy, the noted Belgian conjurer; Fish and Warren, comedy sketch artists; McEville and Stetson, topical vocalists; the Allisons, neat singers and dancers; the Dickens, musical clowns; Fulgora, the Transfigurator; and Whitty and Leonard, Irish comedians. This will be a big week at Pastor's.

Niblo's.—*Faunderville.*

The May Howard show opened at Niblo's last night for a week. It pleased a large audience with specialties, burlesque, and sketches of farce. May Howard and Harry Morris are its chief personages. A curtain-raiser called Graco-Roman Folly, and a musical farce-comedy entitled, "One-Hoss Circus," were the main features of the bill. Manager Comstock will revive English melodrama at Niblo's. Current Cash comes on Oct. 23, and will be followed by The World. Other heavy scenic productions are in preparation, companies not only rehearsing on the stage but in the spacious lobbies of the theatre, and there are two young women dancers who are promised to startle the town when they appear. Edgar Selden will soon appear in *Rory O'More*.

Koster and Bial's.—*Variety.*

The pretty burletta, Robin Hood, with its merry music, shapely girls, and bright costumes, continues its successful run at this house. Dorothy Denning's serpentine-dance is a feature among the choreographic specialties. Mons. and Mme. Berat, eccentric diettists, from the Casino, Paris, made their American debut on Thursday night, and won instantaneous and most enthusiastic recognition. They sang the latest serio-comic songs of the *cafés chantants*, accompanied with dances. The dash, grace, and finish of their work proclaimed them artists to their finger-tips. They were obliged to respond to half-and-done encores on their initial appearance. Mons. Berat is slight and slender, while Mme. Berat is a comely, buxom woman. Among the new-comers is Katherine B. Howe, the contralto, who rendered some beautiful ballads. Amann, the facial mimic, and Marie Vanoni are retained.

Grand.—*The White Squadron.*

The White Squadron, A. V. Pearson's spectacular drama, dropped anchor at the Grand Opera House on Monday night. A large audience welcomed this popular piece back to town. The company is a large one, and is headed by Robert Hilliard, who, with King Hedley, Byron Douglass, Oscar Eagle, William Harcourt, Eugene Sanger, May Wheeler, and Tessie Deagle gave smooth and praiseworthy representations. The play is nicely staged, and is sure of a profitable week's engagement.

Harlem Opera House.—*Robin Hood.*

DeKoven and Smith's charming Robin Hood was presented last night at the Harlem Opera House with the original cast. Jessie Bartlett-Davis captivated by her delightful impersonation of Alan-a-Dale, while the Tinkers' chorus in the second act was re-

peatedly encored. The Bostonians are undoubtedly the best light opera organization in America.

Windsor.—*The Old, Old Story.*

The Old, Old Story, a comedy-drama produced a couple of seasons ago at a matinee of the Lyceum, was received by a large audience at the Windsor on Monday night.

It was presented in a creditable manner by Daniel Sabel in the leading role, assisted by John Hood, Daniel Kelly, and J. J. Fitzsimmons. Fanny McIntyre was particularly effective in her part.

The scene of the play is laid in New York and the plot deals with the ups and downs of social life. The stage setting was excellent.

Third Avenue.—*Potter of Texas.*

That popular melodrama, Mr. Potter of Texas, was produced at Jacobs' Third Avenue Theatre last night with the original scenery and a strong company, and its lively scenes were applauded by a large audience.

Henry Weaver, Jr., was forcible and effective in the title role, and Stella Boniface acted the part of Lady Sarah Annesly cleverly. The others of the cast were well selected.

Columbus.—*Primrose and West.*

A crowded house greeted Primrose and West's Minstrels at the Columbus Theatre on Monday evening. The audience was very enthusiastic, and enjoyed to the fullest extent the excellent programme provided. Next week, *Power of the Press*.

All Other Houses.

Squatter Sovereignty entered upon its fifth week at Harrigan's last night, and is still attended by every success. It is a great play for out-of-town people, as well as a constant pleasure to metropolitans.

New features at the Casino enhance the vaudeville value of the entertainment at that house, and the ballets now go with good effect. The audiences steadily grow larger.

This is the last week of Joseph Jefferson at the Star. Rip Van Winkle is drawing with all the strength of a novelty.

Herrmann has added The Vanishing Lady to his many clever illusions, and promises a Chinese mystery, called Takoyo, next week. Herrmann's spiritualistic programme has caused great excitement among local believers, who assert that he is of their faith, although the necromancer has formally denied this, and announced that his skill alone produces his results. On the evening of Sunday, Oct. 30, a special test is announced to take place at Herrmann's Theatre.

The melodies of Puritania and the clever individualities of the artists who interpret it still command attention.

The success that continues with Captain Lettiblair at the Lyceum is in every way deserved. The comedy is an intellectual treat.

The Liliputians, who look like adults of normal size viewed through the opera glass reversed, and who act quite as artistically as bigger folk, are still successful at the Union Square in Candy.

John Drew and company are still delighting large audiences at Palmer's in *The Masked Ball*. Mr. Drew's versatility of comic moods, and Miss Adams' dext simulation of feminine inanity are town talk.

Rose Coghlan will revive *Diplomacy* at the Star Theatre next Monday night. The play is one of the most notable of the Wallack successes, and her company is brilliant in ability.

At Proctor's Theatre Henry Guy Carleton's drama of the Revolution entitled, *Ye Yeatle Trouble*, is in its second week. The comedy scenes in which Harry Woodruff and Jane Stuart figure are especially enjoyable.

THE BROOKLYN THEATRES.

Grand.—*A Hole in the Ground.*

A Hole in the Ground, with many new features, was enthusiastically received last evening at the Grand Opera House. Frank Lawton's whistling was encored, and Barry Maxwell, Virginia Earl, Bessie Dunn, and Margaret May all did excellent work. There will be a special matinee on Friday—Columbus Day. The Two Sisters next week.

Columbia.—*Miss Helyett.*

Mrs. Leslie Carter in *Miss Helyett*, with Lottie Collins in her song-and-dance, was greeted with a packed house last night. Mark Smith, Kate Davis, Nina Bertin, M. S. Burnham, and a number of pretty girls add to the effectiveness of the production. The Bostonians in Robin Hood will be next week's attraction.

Park.—*Tarred.*

Tarred, with all the old favorites in the cast, pleased Park Theatre patrons last night. Farce-comedy and minstrelsy are admirably blended in this production and Hughey Dougherty, Burt Shepherd, Ed. Marble, John Coleman, R. J. José, Raymond Moore, and the jolly Thatcher are mirth-provoking and pleasing as of yore. Alice Evans and Ida Pittsburgh are also with the company. Joseph Jefferson in Rip Van Winkle next.

Amphion.—*The County Fair.*

The County Fair opened to a large house at the Amphion last evening. The cast was the same as at the Grand Opera House last week. The humorous element and the realism of the piece, especially the exciting horse race, were seemingly as well appreciated as ever. Next week Primrose and West's Minstrels.

Bedford.—*Cleveland's Minstrels.*

Cleveland's All-United Minstrels presented a very good programme at the Bedford, Monday night. In the company are W. E. Nauville, Joseph Sparks, E. Howard, Albert Wilson, James Dalton, John Talbot, Thomas Hurley, Frank Bartlett, a Paderewski, M.

Martin, R. S. Caines, D. W. Davis, Charles Kenna and Eugene Fagan. Bottom of the Sea is the next attraction.

Lee Avenue.—*The Voodoo.*

The Voodoo; or, A Lucky Charm, was presented for the first time to Brooklyn theatre-goers at the Lee Avenue last night. The piece is founded on ideas of negro superstition in the South. The songs and dances are prominent features. The company includes James A. Leahy, John J. Sparks, George Preston, Wales Winter, Thomas E. Murray, Lotta Graham, Cora Strong, Georgia Jackson, Lilla Linden, Helena Coe, Lucile Jocelyn, and Margaret McDonald. Thomas E. Murray plays the leading part. Uncle Tom's Cabin next week. Election week. James J. Corbett in Gentleman Jack.

A CHANGE OF POLICY.

Managers Greenwall and Pierson announce a change of policy at the Union Square Theatre, to take effect on Dec. 12. On and after that date they will reduce prices at that house, offering two rows in the orchestra at \$1.50 per seat, four rows at \$1, four rows at 75 cents, and the rest of the floor at 50 cents. The prices up stairs will be reduced in proportion.

GERRY'S NAME SILENCED HER.

Mrs. Edgar Strakosch, well-known both as singer and actress as Harriet Avery, brought the first addition to the family the other day. Mr. Strakosch immediately communicated the news to The Mirror in a dispatch which read as follows: "Happy father, since 4:40 p. m., of a little lady. Weight 10 $\frac{1}{2}$ lbs. Commenced with a high C and moved her little legs. Spoke to her about Gerry. She decided to stop singing and kicking until after the General Term decision is handed down. Mother and child well."

A CONTRACT SIGNED.

A. V. Pearson has signed a contract with Jack McAuliffe to manage the latter for a term of years. Mr. Pearson is having a play written in which Mr. McAuliffe will take a comedy part. The season will commence about the middle of November.

REFLECTIONS.

CHARLES M. COWLES is once more a member of A Hole in the Ground company. He plays his old part, the Stranger.

STEVE MALEY will join The Black Detective company on Nov. 7.

J. K. SWAN has resigned from A Hole in the Ground.

JULIUS KAHN, who last traveled with the Hans the Bootman company, is the regular nominee for alderman of the Republicans of San Francisco.

DRINK OLD JUG.

FEED. G. Ross has joined the Mr. Wilkinson's Widows company. George W. Leslie has left that company. He still remains under Charles Frohman's management, however.

WILLIS CALDER, at one time manager of Patti Rosa, arrived here from Europe on Oct. 10. He returned to England on Saturday. He will represent a number of American managers abroad.

WILTON LACKAWA has returned from Philadelphia to rehearse in *Aristocracy*.

MANAGER G. B. BUNNELL is in town. He reports that the business of his New Grand Opera House, at New Haven, has been good. His other house, the Hyperion, has also had an excellent run of business with first-class attractions at high prices.

FLORA CLETHROW (Mrs. Walter Granville) has been specially engaged by Rosina Vokes to play her original part in *The Paper Chase* at Chicago. Miss Clethrow has brought a suit against Rose Coghlan to recover a season's salary under a contract of which she alleges a breach on Miss Coghlan's part, and has retained Judge Dittenhofer.

SEVERAL members of Lotta's company complain of the amounts given them upon disbandment, claiming that the sums were insufficient when it is considered that they received six weeks or more.

LILLIE MAUNUS, although she has received offers of engagement, has concluded to retire for the season and devote her time to study in this city.

T. H. WINSTON says that owing to elaborate preparations, *Wife for Wife* will not start out until November.

DRINK OLD JUG.

The members of the MacCollin Opera company refused to play their engagement in Richmond, Va., last week, unless arrears of salaries were paid in full. Mr. MacCollin, the manager of the company, it is said, was unable to comply with this demand, and the company disbanded in Richmond. Mr. MacCollin has entered suit in the Circuit Court against W. J. Cunningham, of Atlanta, Ga., the backer of the organization for \$852. An attachment was levied on the effects of the company at the Richmond Theatre.

The farce-comedy *U and I* will open its season about Nov. 7 for a tour in the South and West. George W. Ledner has engaged J. A. Libbey to manage the enterprise, and the organization of the company will be completed this week. New paper, new features, and new music are promised.

JESSIE VILLARS has been engaged for Madame Janaušek's company.

FRANCES HARRISON, a prominent member of the Spider and Fly company, is very ill at the Hotel Windsor, W. Va. She was stricken on the stage in that city, but recovered sufficiently to accompany the company to Washington, Pa. Here she was again taken extremely ill, however, and rather than be taken to a hospital, she was returned to Wheeling at her request.

The Christmas Mirror

Oct. 1892

Will be the best of holiday publications.

It will have an immense sale.

Every sagacious manager and every enterprising actor should be represented in its business columns.

Following are the rates:

ADVERTISEMENTS.

One Inch.	83.50
Reading Notices, per line.	.50
1/2 Page.	45.00
1/4 Page.	80.00
1/2 Page.	150.00

PORTRAITS (HALF-TO-TONE PROCESS).

Full Page.	80.00
Size 8 $\frac{1}{2}$ x 5 $\frac{1}{2}$.	45.00
Size 5 $\frac{1}{2}$ x 4.	25.00

WILL C. ELLIS, manager of Effie Ellsler, writes from Augusta, Ga., enclosing newspaper clippings in evidence that Miss Ellsler, C. W. Coulcock, and Frank Weston are pleasing and prospering with Hazel Kirke. They have set this long-popular play with new scenery, dressed it anew, and added new effects of music and lights, and have uniformly done a good business this season. They are at the Grand Opera House, New Orleans, this week.

FLORENCE GERALD has closed an engagement of six weeks with C. H. Smith's Stock company, playing Albany and New Haven, and on Monday opened with the stock company at Lynn, Mass., in leads.

From all accounts the new war drama, *After Twenty Years*, in which Edwin Mayo and his wife are starring, is a success, and Mr. Mayo finds in it his best opportunity. In six cities in which it has appeared it has played to the capacities of the theatres.

DRINK OLD JUG.

THE PLAYERS' stock company filled an engagement in Toronto last week, and its members were well received by the press. Macken Arbuckle won special recognition as Don Juan in *Don Cesar de Bazan*.

DR. HOUGHTON AGAIN SPEAKS.

Last week *The Mirror* published an interview with the Rev. Dr. Houghton, rector of The Little Church Around the Corner, in which that esteemed clergymen deprecated the well-meant but injudicious attempt to organize a theatrical benefit for that church. Dr. Houghton did not wish any offering for the church that was not quite voluntary on the part of individuals, and did not desire that the theatrical profession or any number of its members working upon any plan should do anything in a pecuniary way for his charge. All he asked of the profession—and little enough it is—was that they should combine to influence the closing of the theatres on Good Friday.

In the *Recorder* recently, after publication of the fact that The Little Church Around the Corner had a deficit on its fiscal year to meet, there was an attempt to systematically raise a fund for the church, following the receipt by that paper of several small voluntary contributions. A reporter of that paper went to Dr. Houghton to ask his endorsement of a public subscription for his church. Dr. Houghton shook his head negatively and said: "No, that would not do. I should feel chagrined and mortified should it be done. It would be in no wise necessary, for my congregation is, I am sure, both able and willing to make up the needed sum. I am sorry that the matter has been made public. It was not so intended."

The same reporter interviewed A. M. Palmer, who said: "I do not believe that Dr. Houghton would consent to receive money through a public subscription. He would probably resent it. I am just leaving the city for a week, but want to be in for any amount if a subscription is started." Other managers interviewed by the *Recorder* expressed a wish to contribute, but Dr. Houghton's dignified attitude put an end to this particular movement.

On Oct. 5 Stephen Fiske, in the *Spirit of the Times*, had suggested a benefit for Dr. Houghton's church, and had named A. M. Palmer as the manager best fitted to organize and administer it. It is quite probable that the *Recorder*'s movement the next day was consequent upon Mr. Fiske's recommendation.

During the past week a dramatic paper in this city, undeterred by Dr. Houghton's clearly expressed wishes, and with a persistence that Dr. Houghton's exposition of the properties in the case ought to have tempered, has sent out circular-letters broadcast to managers and actors soliciting them to contribute through it to The Little Church Around the Corner.

To a *Mirror* representative who called upon him on Saturday last Dr. Houghton deplored this new embarrassment. "It is very, very trying to me," he said, "to have such means used to raise money for us. I cannot countenance them."

"As I have said, any one who wishes to voluntarily send directly to the church any contribution may do so; or any one who desires, while attending service, to make an offering in the usual way, is at liberty to so add to our funds; but I cannot authorize any form of systematic solicitation. And, in fact, we do not need it."

"You have, no doubt, seen in the *Recorder* that I discouraged their well-meant plan. Mr. Fiske, of the *Spirit of the Times*, was kind enough to advocate a benefit, but I have written to him, while thanking him for his kindness, that I cannot accept such aid, and asking him to turn his gifted pen to the advocacy of a cessation of performances on Good Friday, which *The Mirror* of last week was good enough to further. This is all I ask of the profession."

"I have also written to Mr. Palmer my desire that no formal effort shall be made in this matter."

"I cannot permit the sending about of circulars soliciting money. I heartily appreciate all these plans as well-meant, but my position is one that I cannot recede from."

The following is taken from Dr. Houghton's letter to Stephen Fiske:

The Endowment Fund—intended to secure for all time to come the present work and worship of the church where it now is—might well be remembered by those who can afford to send donations. This Fund, an accumulating one, the income of which is not to be touched during the present Rectorship, was the idea and institution of the present Rector, and now amounts, I am thankful to say, to nearly \$5000. To guard against all peradventures when this Rector is gone, it should be made at least \$5000.

You will, then, please use your clever pen now to stimulate our friends, the actors, to do anything for the pecuniary benefit of The Little Church Around the Corner. Use that friendly pen to stimulate all professionals to withstand the temptations that beset us all, and that are especially peculiar to their calling: to urge them to lead better lives; to be kind and considerate, and to do good to all their fellow-creatures.

Keep "the button" pressed that shall move every actor and actress in honor of the Saviour of mankind and in gratitude to God to spend Good Friday in the church, and not on the stage, and, for love of Christ, to refrain from desecrating that day by their theatrical performances.

The *Mirror* again this week asks the members of the profession who have a desire—as all of them should have—to aid The Little Church Around the Corner to enclose their contributions to Dr. Houghton, or to attend some service of the church—there are three services every day in the year—and signalize their attendance by direct gifts at the offertory.

PROCTOR'S ALBANY THEATRE.

The Leland Opera House at Albany has been refurnished and redecorated and it is now the handsomest theatre in that city. The enlarged stage is specially convenient for spectacular and elaborate productions. A high class of attractions is booked. Only a few open dates are left. Communications should be addressed to Proctor's Theatre, New York.

THE NEW WEEKLY.

Broadway, the new weekly journal edited by Lew Rosen and published by H. Quintus Brooks, made its first appearance on Saturday.

day. It is a bright, snappy, original paper, whose contents cannot fail to interest clubmen, brokers, chappies, lovers of wit, and members of society. *Broadway* is as many-sided as the great thoroughfare itself, and Mr. Rosen has given its initial issue a sparkle that is quite Parisian, not to say *fin-de-siècle*. There is a good deal in the contents of special interest to members of the profession.

PROFESSIONAL DOINGS.

CASSIE FAVORITE. Lizzie Morgan, Charles E. Fisher and E. F. Eberle are the latest engagements for The Dark Side of a Great City company.

ALICE ARNOLD. and Alice Graeme have left the *Hands Across the Sea* company.

MAURICE BARRYMORE. arrived from England on Monday.

JENNIE JOYCE. took it into her head to leave London on Saturday and return post haste to New York. She is now on the Atlantic. Her engagement at the Alhambra had yet two weeks to run.

DRINK OLD JUG.

R. E. STEVENS. will travel with Mavourneen as business manager.

CARRIE NELSON. will leave Grimes' Cellar Door company next week and return to New York to prepare for her starring tour.

LILLIE LA VERNE. is very ill at her home in this city.

THE OLD STORY COMPANY. will close on Saturday.

I. IRVING SOUTHERN. has given up the management of Frank J. Frayne. It will be assumed by Frank Rich.

CLARA KNOTT. is ill at her home in Chicago. *The Kim* has closed its brief season.

DRINK OLD JUG.

LEON'S OPERA HOUSE. at Jamestown, North Dakota, is rapidly approaching completion, and will be opened about the middle of December. In point of attractiveness, and in perfection of arrangement and equipment, this house will be second to none West of St. Paul. Already a number of strong attractions have been booked for this house for the Winter season.

LAWRA ALBERTA. is now playing Sara Gooch, having relinquished the part of Mrs. Raynor in *The House on the Marsh*.

CHARLES F. CHARTERTON. secretary of Henry E. Abbey, arrived on Sunday on the *Augusta Victoria*, bringing with him Mr. Abbey's children.

BROOKLYN'S MANAGERS. were surprised last Wednesday when metropolitan theatres suffered from the competition of the Columbian festivities, by unusually large business at both performances on that day.

DRINK OLD JUG.

HOWNA EAMES. is painting new scenery for *Gwendolyn O'Brien*, M. P., in which John F. Sheridan will appear at the Bijou on Oct. 31.

MANAGER JAY J. BARRY. is actively preparing for the opening of Hallen and Hart's *The New Idea* at the Fourteenth Street Theatre next week.

THE ORIGINAL PARISIAN QUADRILLE DANCERS. from the *Moulin Rouge*, Paris, have been engaged to appear at Koster and Bial's. They will sail for this country on Saturday.

DRINK OLD JUG.

ANNOUNCEMENT. is made of the engagement of Charles Dickson and Lillie Burkhardt, a member of the Incog company, of which Mr. Dickson is the star. Miss Burkhardt plays the part of the laughing girl in that comedy. She was formerly an elocutionist in Bradford, Pa.

SAMUEL DAWSON. of the Lee Avenue Academy, Brooklyn, was arraigned in court last week, charged with an assault upon James Sheridan, a bill-poster. It appeared that there was a battle between rival bill-posters, and Mr. Dawson simply interfered to protect one of his men. He was paroled, pending trial.

R. E. GRAHAM. will reopen his season on Nov. 7 in Texas. His tour will be in the South for some time to come. Henry Greenwall and F. Maeder have withdrawn from all responsibility in the management. Cud Given, last season manager of Dan Sully, will be the manager for the company.

DRINK OLD JUG.

A NUMERICAL MATCH. has been rewritten, as it was not strong enough in its original shape. The part played by Fanny Denham Rouse has been eliminated.

R. J. DUSTAN. has bought the rights to a three-act farce by Kenneth Lee called *A Mixture in Marriage*. Mr. Dustan intends to produce the play within a few months. He has had an offer to support Helen Barry.

FRANK LAWTON. Frederick Bond, Francis Wilson, Wilton Lackaye, George Leslie, John E. Keeler, Albert Bruning, and Sydney Rosenthal were "about" Broadway yesterday.

DRINK OLD JUG.

GROVER W. HEATH. manager of *Iola Pomeroy*, denies the assertion that the company collapsed at Bangor. Mr. Heath says he played his dates there as contracted for, but canceled *Augusta* because business was bad there. Mr. Heath closed in Haverhill until after election. He adds that he was shamefully imposed upon by some of his company who were grossly incompetent. He will fill their places with new talent and go out immediately after election.

HANS HOWATT. and Little Dot Clarendon have been released from the *Prodigal Father* company by C. R. Jefferson. The release was perfectly amicable. Little Dot received many parting gifts, among them a beautiful gold bracelet inlaid with rubies, from Blanche Chapman Ford. Miss Howatt will play *Kate Morris* in *Mavourneen*, and Little Dot will appear as *Katie Morris* and *Willie Burke* in the same play.

THE NEW YORK DRAMATIC MIRROR.

LELAND

Opera House
ALBANY, N.Y.

Season of
1892-93

H. P. SOULIER, Res. Mgr.

Perfectly equipped, handsomely redecorated,
the stage enlarged, and auditorium
refurnished.

THE ONLY THEATRE IN ALBANY SUITABLE FOR
HIGH-CLASS DRAMATIC PERFORMANCES.

The LELAND is a THEATRE and NOT a HALL

And its receipts are not dependent upon the
working of benefits.

AMONG THE ATTRACTIONS THAT HAVE REPEATEDLY
PLAYED THIS THEATRE AND HAVE AGAIN
BOOKED FOR SEASON OF 1892-93,
ARE THE FOLLOWING:

The County Fair, W. H. Crane, Rose Coghlan, Fanny Davenport, Dockstader's Minstrels, Hanlon Brothers' Attractions, Klaw and Erlanger's Attractions, Modjeska, Robert Mantell, The Old Homestead, Joseph Murphy, Charles Mathews' Companies, Primrose and West, Limited Mail, Rich and Harris' Attractions—Tuxedo, Etc.—Khea, Rosina Vokes.

THE FOLLOWING ARE AMONG THE SUCCESSFUL
NOVELTIES BOOKED:

Mason-Manola Co., Augustin Daly's Foresters, Imagination, The Voodoo, Captain Heine, The English Rose, Etc.

THE FOLLOWING DESIRABLE EARLY TIME
IS OPEN
OCTOBER 19, 24, 31.
NOVEMBER 1, 2, 4, 5, 7, 8, 9, 14, 15, 16.
DECEMBER 8, 16, 22, 23, 24, 26, 27.
1893.
JANUARY 2, 3, 4, 5, 6, 7, 9, 11, 12, 13, 14, 16, 17, 18, 30, 31.

**F. F. PROCTOR,
Or FRANK DIETZ,
Proctor's Theatre, New York City.**

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Professional cards, 25¢ per line for three months.
Two-line ("display") professional cards, \$1 for three months;
3¢ for six months; \$2 for one year.
Manager's Directory cards, \$1 per line for three months.
Reading notices (marked "R") 25¢ cents per line.
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$2; six months, \$1.50; three months, \$1.25. Payment in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 7, *Huntington*, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Régence and at *Boulevard*, 27 Avenue de l'Opéra. Advertisements and subscriptions received at the Paris office of The Mirror, 43 Rue de l'Amour. The Trade supplied by all News Companies.

Rentals shall be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Address at the New York Post Office as Second-Class Matter.

NEW YORK. OCTOBER 22, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—*The Lady of the Tiger*, 8 P. M.
BUJOU—*A PARIS MATCH*, 8:15 P. M.
CASINO—*VAL-DE-VILLE AND BALLET*, 8:15 P. M.
GRAND OPERA HOUSE—*The White Southerner*, 8 P. M.
HARRIGAN'S—*SOUNTER SOVEREIGNTY*, 8:15 P. M.
HERMANN'S—*Hermann*, 8:30 P. M.
H. B. JACOBS—*Mr. POTTER*, 8:30 P. M.
KOSTER AND BIAL'S—*VARIETY AND BURLESQUE*, 8:15 P. M.
LYCEUM—*E. H. SOTHERN*, 8:15 P. M.
SHIRLO'S—*VAL-DE-VILLE*, 8 P. M.
TAUNER'S—*The Masked Ball*, 8:15 P. M.
THEATRE—*The Power of the Press*, 8 P. M.
DOCTORS—*At Ease*, 8:15 P. M.
STAR—*Red Van Winkle*, 8:15 P. M.
TOM PASTORI'S—*Yester*, 8 P. M.
UNION SQUARE—*The Lilliputians*, 8 P. M.
BROOKLYN.
AMPHION—*The Court Fair*.
BEDFORD AVENUE—*Minstrels*.
COLLE MIA—*Prohans' Stock Co.*
GRAND OPERA HOUSE—*A Hole in the Ground*.
EAST AVENUE ACADEMY—*The Voodoo*.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

FORTUNATE NEW YORK.

THE experience of the theatres in this city during the Columbian celebration last week indicates that the play cannot compete with free out-door shows. The average citizen will undergo great hardship in order to make himself believe that he enjoys something that costs him nothing, while better entertainment in comfort offers itself in vain with an admission-fee in competition with brass bands, parades, and pyrotechnics.

It is quite plain that New York as a city, and New York theatres in particular, are fortunate that the World's Fair was not located here. Managers in Chicago have made great preparations for the millions that will invade that city during the Fair, but it is safe to assume that they will be disappointed. Those who go to Chicago will be taxed and wearied by the shows in connection with the exhibition, and the theatres will be lucky indeed if they improve upon their normal patronage.

It will be different with the New York theatres next year. A vast majority of visitors from abroad bound for Chicago will tarry in this city on their way, or sojourn here on their return for a time, and the metropolitan theatres will profit. Here, in the chief city of the continent, they will expect to see the highest phases of American dramatic art. In Chicago they will look for other things. Therefore New York managers may congratulate themselves.

GOLDEN.—Grace Golden won critical commendations in plenty last week when she sang Marie Tempest's role of Francesca in *The Fencing Master* at Philadelphia. Miss Golden, as The Mirror predicted some time ago, is destined to become a celebrity in comic opera.

PERSONAL.

M. KAY.—Frederic Edward McKay has severed his connection with all other publications, and he will henceforth represent The Mirror exclusively, in a combined business and editorial capacity.

JACOBS.—M. J. Jacobs, who represents his father in the management of the Third Avenue Theatre, is one of the most popular as well as efficient business managers in town. The paternal shrewdness and enterprise are inherited in a marked degree by young Mr. Jacobs.

RICH.—Frank Rich writes that owing to differences of opinion with Mr. Lebrie, the proprietor, he has withdrawn from the management of *Telephonica*. The company will continue to fill its dates under the new management.

PALMER.—Mr. and Mrs. A. M. Palmer left for Chicago last Friday to be present at the World's Fair dedicatory exercises. They will be absent from town about a week.

KINGSLY.—Florida Kingsley (Mrs. Wright Huntington), who was unable to accept engagements for some time owing to her illness, has completely recovered her health and is ready to act again. Miss Kingsley is a petite-pretty and gifted actress of ingénue roles.

SMITH.—Smith Clayton, "The Idler" of the *Atlanta Journal*, is in town. Mr. Clayton's daily column in the *Journal* is the liveliest and the most readable feature of Atlanta newspaperdom.

SOLOMON.—Fred. Solomon is to revise and direct the condensed operettas that will be presented after Oct. 31 at Koster and Bial's. *Blue Beard* will be the first, and another Offenbach work entitled *Rendezvous* will follow. Mr. Solomon is to have the assistance of an enlarged chorus.

ANNANDALE.—Lizzie Annandale, formerly a prominent member of the Emma Abbott Opera company, has settled in Seattle, Wash., where she sings in a Catholic choir.

WOODRUFF.—Among the visitors to the Columbian celebration was the First Regiment of Pennsylvania Volunteers, who attended Proctor's Theatre in a body on Wednesday night. In the company playing *Ye Earlie Trouble* at that house is Henry Woodruff, who was once a member of the regiment, and his comrades signaled their visit by presenting to him a diamond pin.

LANGTRY.—Agatha Tylden is the name of the new play which Mrs. Langtry will shortly produce in London. The title role is that of a woman who relies in her own powers to manage a business to which she falls heir, and, failing to withstand the strain, she gives up the fight, and accepts the aid of the man who has loved her.

WHEELER.—Will O. Wheeler was recently presented with a walking stick that was brought from Africa by Henry M. Stanley. The donor was H. E. Cooley, of the Ninth Street Theatre, Kansas City.

CLARKE.—Harry Corson Clarke closed a special engagement of eight weeks with *The Vendetta* on Saturday. At Providence, where Mr. Clarke is a favorite, he was "featured," and during the week was presented with a very beautiful turquoise ring set with eighteen large diamonds.

HUNTINGTON.—Grace Huntington, a handsome woman and an excellent actress, has just returned to town. She will be leading lady for Mrs. Bernard Beere's company, that will begin its tour at the Manhattan Opera House on Nov. 24.

MANSFIELD.—Richard Mansfield's production of *The Scarlet Letter* in Chicago last week was an artistic but not a pecuniary success.

O'NEILL.—James O'Neill spent Sunday in New York. His New England engagements are a succession of crowded houses.

HOUGHTON.—The Rev. Dr. Houghton's expressed wish that no formal and public subscription should be collected among the profession for the benefit of the Church of the Transfiguration ought to be regarded. His parish, as he has taken the trouble to explain, is quite able to defray the expenses of the church. No public appeal for aid has been made and none is contemplated. In these circumstances members of the profession that really respect and venerate Dr. Houghton will obey his request to disregard the unauthorized appeals that have been made for funds.

CHARLES DICKSON.

The mobile face of Charles Dickson, the popular comedian, beams from the first page of *The Mirror*.

Mr. Dickson was born in New York on April 4, 1858. He first went on the stage in Kirrally's production of *Around the World in Eighty Days* as a happy and ambitious supernumerary. The following season he went to the Brooklyn Theatre as utility man, and there remained until the fatal and memorable fire that destroyed that building.

Mr. Dickson next went on the road with *Forbidden Fruit*, in which he was the Dutch waiter; but he soon returned to Brooklyn, where he took a place in the stock company of the Park Theatre, under Colonel Sinn's management. Here he was walking gentle-

man and second comedian for two years, and until this, one of the last of the stock companies outside of New York, was disbanded.

Mr. Dickson again went on the road, where he gained valuable stage experience. As he says, "I played everything, and everywhere, even in barns and worse." But after those experiences he began to fare better, and for three seasons was with Robson and Crane, playing juveniles and leads. Leaving this company, he took part in the original production of *Held by the Enemy*, in New York, being the first representative of Mr. Bean. He was thereafter in the original stock company of the Lyceum Theatre, first playing Jack Dexter in *The Wife*. Thenceforward he originated parts in several notable productions.

Leading to his present prominence, he joined fortunes with George W. Lederer in a starring venture, and his success in *Ineq* was instant. Mr. Dickson has tried comic opera and failed; he has dabbled in playwriting, and has had one play produced. He says he expects to produce others. His many friends and admirers will hope with him for success as a playwright, while they join in applauding his work as a comedian.

BUSINESS IN BALTIMORE.

The second company of the Bostonians opened their season in *Robin Hood* at the Harris Academy of Music, Baltimore, week before last, and played to \$8,200 on the week. It was the first time the Bostonians had ever played to a profitable business in that city. Messrs. Karl, Barnabee, and MacDonald were present at the opening, and were so pleased with the business that they immediately booked a week for the company in the Spring. The Academy has Christmas week open, owing to the illness of Lotta, and Harris, Britton and Dean have the week of Oct. 24 open at Washington and Oct. 31 at Pittsburgh.

A NEW PROFESSIONAL NAME.

Owing to confusion arising from a similarity of names, Eileen Moretta will henceforth be known as Marie Edgar. Miss Edgar staged and rehearsed *Woman Against Woman* last week in New Haven, and was featured in the leading role, for her performance in which she won much praise. She has been specially engaged to originate the leading part of *Elinor in the Midnight Special*.

EXCITEMENT IN A THEATRE.

During the performance of *Our Don Juan* at the Ambler Theatre on Thursday evening, a woman in the orchestra fainted. Many of the audience, frightened by the commotion in her vicinity, rose excitedly and began to rush for the outside. Herr Thomas came to the front and calmed the audience. The woman was carried out by ushers, and the play proceeded.

THE DUCHESS.

Charles P. Palmer is very hopeful of the success of Paul Potter's new play *The Duchess* in which Helen Barry will tour, beginning in January. The piece will be elaborately staged. The scene is laid in Nov. Miss Barry will play the part of a noblewoman whose one passion in life is match-making, and who brings all her friends together for the purpose of bringing about matrimonial alliances. The principal character is in the high comedy mould, but the plot is said to have a serious and dramatic quality.

ROBERT DOWNING'S SUCCESS.

Robert Downing's business this season has been gratifyingly prosperous. His receipts in fact have been the largest since he established himself as a tragic star. Last week in Washington he met with great success, both pecuniary and artistic. Mr. Downing produces plays of enduring quality; he presents them with a large and excellent company, and he mounts them with fine costumes and scenery. Mr. Downing will play an engagement in this city shortly.

RICH AND HARRIS.

"Our road enterprises are fewer this season than usual," said William Harris, of the amusement firm of Rich and Harris, to a *Mirror* representative yesterday. "We undertook fewer ventures of that kind because of the distractions of the campaign. The Thatchers company in *Tuxedo* and James T. Powers in *A Mad Bargain* represent our road interests alone this year. Both attractions are doing well. *A Mad Bargain* was originally started as a comedy, but although the business was good, we found that people wanted to see Powers and Daly in their specialties, no matter how good their efforts might be in other directions, and so we have been simplifying the plot of *A Mad Bargain*, and introducing the specialties, until we shall soon have a rattling musical farce-comedy in the piece.

"This is the second year of *Tuxedo*, and although that piece is prosperous, I propose next year to take as great a departure from it as *Tuxedo* originally was from straight minstrelsy. Of course, I cannot disclose what the enterprise will be, but I assure you that it will be a novelty. It will require a company of fifty persons, and it is already extensively booked. It will open at the Star Theatre in this city a year from next Christmas week for a run.

"We expect to get into the new Empire Theatre, adjoining the *Mirror* office, some time in January, although the original plan was to open it in February. A new play, written by David Belasco, and interpreted by Charles Frohman's Stock company, will be the opening attraction. This theatre will be run for productions. Mr. Frohman's stock company and his comedy company alternating at various seasons at the house.

"The other regular theatres in which I am interested are the Hollis Street, the Columbia, and the Howard Atheneum, in Boston, and the Walnut Street, and the Park, in Philadelphia. Our Philadelphia theatres are showing the best business. *The Fencing Master* at the Park is playing to great audiences."

A CHANGE AT KOSTER AND BIAL'S.

The *Mirror* has already described the change in the form of entertainment proposed at Koster and Bial's. The new style of attraction will be inaugurated on Oct. 31, when the Bijou edition of Offenbach's *Bluebeard* will be given. One-act operettas, made from well-known works, as well as from those never before seen in this country, will thereafter prevail. On Nov. 7 *The Rendezvous*, of which the words are by Milliers and the music by Offenbach, will be introduced for the first time in this country. It was originally produced at the Theatre Bouffes in St. Petersburg, where it ran for eighty nights. A chorus that has never been surpassed in like works in this city is promised for these operettas, and a new company will be engaged.

TO LOCALIZE OPERA.

Miss C. C. Tenant Clary, formerly a regular singer in opera, is laboring in the West to localize this form of amusement. Her immediate attempt is with Omaha, where she has enlisted leading persons and the press in her project. Miss Clary's plan is to organize and drill a local chorus in standard operatic works, and bring to a short season of opera the aid of outside professional singers and musicians until the event shall be established, when in each city, as a result of training, she will endeavor to furnish all the talent from the locality. She believes that in time her scheme will furnish regular operatic entertainments in Western cities on a plane almost as artistic as that which marks the operatic seasons in the larger Eastern cities, and that in the meantime the system will educate the public up to the best in opera that is now unappreciated in many places.

SUIT OVER AN ACTOR.

In the Court of Common Pleas, in Philadelphia, last Thursday, arguments were made on a motion for a preliminary injunction in a bill in equity filed by Thomas W. Prior, manager of the Dugby Bell Opera company, against Frederick Lemox, formerly a member of the Jupiter company, and at present playing in *The Mascot*. Mr. Prior alleged that he had engaged Mr. Lemox for the Bell company for this season at a salary of \$80 a week, but he broke his contract and went over to *The Mascot* company at a salary of \$100 a week. The proceeding is to restrain Mr. Lemox from singing or acting except in the Bell company. Mr. Lemox's lawyers contended that it had been established that no injunction could issue on averments like those in the bill, and the court reserved its decision.

APPRECIATION IN THE SOUTH.

Barry Johnson writes from Waco, Texas, that he found a copy of *The Mirror* dated July 5, 1884, on the wall of one of the dressing-rooms in Garland's Waco Opera House, and he sends it with his letter as an interesting sheet for comparison with the paper in its present form. "One notices many improvements," he says, "but one must acknowledge that *The Mirror* was pretty fair in 1884." Mr. Johnson is very successful in the roles of Romeo, Bassanio, and Ferrando in *The Duke's Wife* with the MacLean-Prescott company. "I have never seen the legitimate drama so thoroughly appreciated as it is through the South as in Texas," he writes. "People down here are called rough and uncouth, but they know how to behave in the theatre. I know this after five trips through this country."

FELL THROUGH A TRAP.

E. F. Fosberg, a stepson of Frederic Bryton, while playing at the Pike Opera House, Cincinnati, in *The Kentucky Colonel*, last Tuesday night, fell through a trap and was badly shaken up, but he continued his performance to the end. It was thought that the trap was opened by some one maliciously, as it was not required in the play.

CRITICISM IN TEXAS.

Dramatic criticism in Texas seems to be in an elementary stage. In one Texas town that supports two daily papers it is amusing. A "notice" of the MacLean-Prescott company in *The Merchant of Venice* has been sent to *The Mirror*.

This Texas critic speaks of this play as "of a rather deep nature." He says that it requires much application of the mind to comprehend its thoughts. The writer continues: "Mr. MacLean appeared as Shylock, and his make-up, action, etc., were of such a vast change from the role which he assumes in *The Duke's Wife* that it was not possible for one to detect it. Miss Prescott assumed the role of Portia, and her actions and expressions were as true as if the play were real. Mr. Johnson, as Bassanio, is one of the most perfect little actors as has been seen in this city for some time, and the manner in which he manifests a desire to die for the love of Antonio was simply grand and deserving of praise."

All of which is earnestness, if it is not art.

The new play by J. M. Barrie that Henry Irving has accepted has a subtle and original motif. Its chief character is an elderly professor, who, having fallen in love, cannot understand what has happened to him. Mr. Irving will undoubtedly present an interesting study in this role.



Mr. Daly may be cranky, but he is courageous.

He does his best with a new production, and if it fails he does not hesitate to acknowledge his failure by taking it off as soon as possible and putting on something else.

Few managers share Mr. Daly's frankness and Mr. Daly's pluck, in this respect.

According to the popular managerial creed there are no failures. Plays that do not please the public must be boomed, nevertheless, houses must be papered, tom-toms beaten, newspapers induced to tell lies, and a frantic effort made to make people believe that a ghastly fiasco is a howling success.

To such an extent has this policy been pursued that the successes of certain managers are always regarded with suspicion, not only by those of the inner circle but also by theatregoers generally.

It is true that in several exceptional cases failures have been lashed into pecuniary successes, but it was not because the management deceived the public so much as that the plays in question were tinkered at until they finally met the conditions of popularity.

Mr. Wallack in his prime used to hustle off a failure and hurry on a revival whenever he made a miss, and the public thought no worse of him for it. Mr. Daly follows the same rule. In strangling Little Miss Million, which the public doesn't want, and resuscitating Dollars and Sense, which is certain to delight until something new is gotten ready, he displays good management as well as courage.

Most managers dread to admit failure, no doubt, because they cherish an idea that it hurts the theatre. That is absurd. The public goes wherever that is presented which it likes to see.

Probably the chief reason is that unlike Mr. Daly most managers extract the very marrow from a successful play, while he generally retires it before it is worn out. The consequence is that he has a strong repertoire to which he may turn in time of need, while others have played out their property.

This season San Francisco seems to be about as sterile a city theatrically as Philadelphia. The depressed state of business has closed up the Alcazar. Messrs. Hayman and Leavitt are fortunate in having other interests that are highly profitable, for their Frisco theatres have lost heavily during the past six months, according to report.

The bull in the china-shop has been specially engaged to cavor and to bellow in behalf of the Philadelphia "combine." If the "combine" is not entirely bereft of reason it will take the bull by the horns and lead it to the nearest slaughter-house.

Nixon and Zimmerman advertised that dirty show, Elysium, at their Chestnut Street Theatre as "a sensational comedy, illustrating the dilemma of love in a harem." In their announcements they asked, "Do you want to be thrilled? Do you want to be tickled?" and they specified among their other allurements, "Lovely girls, catchy songs" and "the brand-new can-can, direct from Paris."

After the piece had been roundly hissed and women had left the house in disgust on the first night of the filthy performance, the managers declined to permit Fleron to finish the week and explanations were personally made to the principal newspapers. Nixon and Zimmerman professed to be horribly shocked at the audacity of the show and they attributed its compulsory closing to grounds of public morality, quite oblivious to the fact that they had booked Elysium with their eyes wide open and had advertised it with a view to spreading its salacious features.

Had the Monday night audience received Elysium with applause instead of indignant protests is it likely that Nixon and Zimmerman morality would have awakened from its stubborn sleep?

But to make their position worse the "combine's" bull puts its hoof in it by explaining in a characteristically bovine fashion that morality didn't enter into the withdrawal of Elysium, and that Nixon and Zimmerman's sole reason for shutting it out was that the actors didn't know their lines and were insufficiently rehearsed! In other words, it

was not because they objected to a vile exhibition on their stage—an exhibition that the public hissed and booted—but because the vile exhibition was not given with sufficient smoothness and precision!

Nixon and Zimmerman certainly deserve sympathy.

MAGICAL GROWTH.

The magical growth of the West is illustrated by Great Falls, Montana, where a new theatre is in profitable operation. Five years ago there were not one hundred persons within the site of this theatre while it is now located in a town of ten thousand inhabitants. The Great Falls Opera House is a ground floor theatre, and the entire building is devoted to amusement purposes. The seating capacity is 1,200. The stage is 60x43 feet, with 40 feet of height. The curtain opening is 35 feet wide by 30 feet high. There are 16 dressing rooms and a full complement of scenery and stage appliances. The house will accommodate any attraction that can be put on in St. Paul or San Francisco. It was opened on Jan. 4, 1892, and since that time the average for single night engagements, of which there have been 24, has been \$752.25. Some of the attractions that have played there, with receipts, are: Nellie McHenry, \$780.25; Margaret Mather, \$885; Marie Hubert Frohman, \$669; Dan Sully, \$755 and \$1,176.75; Midnight Alarm, \$732.25; McKee Rankin (opening, higher prices), \$1,406.75; regular prices, \$856; Spider and Fly, \$885.50.

EDGAR ELY EXPLAINS.

In *The Mirror* recently appeared an item to the effect that "an unfortunate actor named Ely" was lying ill in a Chicago hospital, and that he had been made richer by the sum of \$135, the result of a raffle of a ring by Ida Mille. Mr. Ely has written a letter in explanation of this matter, to correct possible misapprehension. "I am well," he says, "and doing high kicking as the dancing-master with Miss Helyett. I have been out of the hospital for nine weeks. The word 'unfortunate' is out of place, being only applicable to the fact of my being sick, the same as it would be even with Vanderbilt. Not wishing my relatives to know of my dangerous illness, and my ready money having given out, I made a sacrifice of selling a diamond ring. I think I was fortunate in having one. I have Ida Mille to thank for her earnestness in the raffle of the ring, and I also have Kate Davis and many members of the Miss Helyett company to thank for their remembrance and attention. Kindly print these facts, that North, South, East and West may not worry, and that the election may go on."

HISFORTUNE IN THE EAST.

The old Liberty Theatre at New Bedford, Mass., which has been used since the erection of the Opera House as a cheap amusement place, is connected with new ill-fortune. Managers White, of Providence, Buchanan and Bancroft successively tried unsuccessfully to build it up, and were followed by Manager Crossman, who very soon saw the hopelessness of the outlook. George F. Weedon tried this season to establish a business in the house. It was announced recently that he had leased the place to the New England Theatre Company, which was to have opened last week with *The Black Flag* and *A Celebrated Case*. When the announced time came, however, the house was not opened, and it appears that the New England Theatre Company is in a bad way. This company closed its business in Lynn on Oct. 10, leaving actors and other claimants without money due them. The scheme of the company was to sell stock to parties in different places, installing the investors as managers upon salary on the understanding that the amounts of the stock were to be returned when business would permit it. The company operated in various places from Boston, and is said to be also interested in a patent medicine. Addison B. Burnham acted as treasurer of the company in Lynn, and claims to have lost \$500.

MACBETH THE FEATURE.

Madame Jananschek, according to her plan, is resting during the weeks preceding election. The business done during her preliminary tour was satisfactory. Manager Frank Hawley tells *The Mirror* that Macbeth proved such a strong card that it will be made the principal production during the rest of the season, while *Deborah* will be retained. Jananschek is unquestionably the greatest of living Lady Macbeths. Edmund Collier will play the title-role, and a strong company has been secured especially for this production. New scenery and fine costumes will be used. Jananschek's tour will be resumed on Nov. 14.

A NEW THEATRE OPENED.

The Stone Opera House, at Binghamton, was opened last Tuesday night by the Henry Mapleson Opera company. The new theatre was built by Charles M. Stone, a leading citizen of Binghamton, at a cost of \$125,000, the architect being I. G. Perry, commissioner of the capitol at Albany. The house will seat about 1,500, has eight boxes, a balcony and a gallery, and beneath the stage are fourteen dressing rooms. The house is entered from Chenango Street through a 150-foot sixty feet long, with a steel ceiling, the main entrance being on a level with the street. Sixty feet above the floor of the auditorium rises a dome of steel studded with electric lights, and artistically painted. The interior is beautifully treated in the style of the Italian renaissance. The house is managed by Clark and Delevan.

♦♦♦ Drink Old Jug.

COUPON OF THE TOWEL.

The title of the play written by Sardon for Charles Frohman is *La Belle Americaine*.

NEARLY all of the prominent professionals in town went to the foot show in the Madison Square Garden on Friday, upon invitation. And, like other visitors, they were delighted both in eye and palate.

ANOTHER recent addition to the list of the season's closures are *Bulls and Bears*, at Baltimore; the Calhoun Opera Company, at Chicago, and *A Fatal Gift*.

♦♦♦ Drink Old Jug.

EDMUND D. LYONS, who originally made a hit in the part of the drunken father of the heroine in *Friends* in this city, has succeeded Joseph Wheelock, who was engaged this season to play it.

R. BARRY DOWNS, formerly with Harris, Britton and Dean of the Academy of Music, Baltimore, has been engaged as assistant to Harry Sanderson, treasurer of Tony Pastor's Theatre.

GEORGE W. LADDER has specially engaged W. F. Rochester to stage *U* and *I*, in which George Murphy will star.

♦♦♦ Drink Old Jug.

JAMES B. MACKIE will test his *Grimes' Cellar Door* company the week before election, at Washington, D. C. Mr. Mackie says business has been good, and the only fault he finds is that too many shows have been booked in the small towns of the South. He was fortunately booked to open houses all through Texas.

NEILSON, the juggler, has signed with Jefferson, Klaw and Erlanger for the Comedy Circus, and will open in Binghamton, N. Y., on Oct. 24.

NAT C. GOODWIN opened at the Lyceum Theatre, Memphis, on Oct. 13, to big business, many being turned away.

RONSON DALTON will in future work with Gussie Larsen, under the team name of Dalton and Larsen. They will do their original sketch, *The Midnight Burglar*.

♦♦♦ Drink Old Jug.

A. DUMOVR, the Mignon's widely known Hartford correspondent, was in New York last week, witnessing the Columbus pageants.

WILLIAM F. OWENS has made a decided hit in *Ve Earle Trouble*.

EUGENE LEE formed a company called the Standard Company recently. He was arrested in Kingston, R. I., at the instance of members of the organization. The manager writes to *The Mirror*: "I took out a company in my inexperience without sufficient capital. Bad business soon broke me up. I made no misrepresentations to anyone and acted honestly throughout. I should have taken the company back to New York had the members not made that impossible by causing my arrest."

FREDERICK MURPHY recently played Carroll Johnson's part in *The Gossiper*, while that star was recuperating from a cold caught in Illinois.

The "audience" along Fifth Avenue on Wednesday and Wednesday night must have affected the sleep of the metropolitan manager who saw it.

♦♦♦ Drink Old Jug.

The new play of Doré Davidson and Ramie Austin, *Dangers of a Great City*, is said to be doing a remarkable business. The tour was originally intended to cover but six weeks before election, but the unexpected measure of success that the play has met has caused an extension of the time to ten weeks, leaving an intermission of but two weeks at election time before the regular tour, which will begin on Nov. 14.

Mrs. ANNIE YEAMANS was ill last week, and unable to play the part of the Widow Nolan in *Squatter Sovereignty* after Wednesday evening. Her understudy, Charles McCarthy, took her place acceptably, and was succeeded in his own role by John Walsh.

D. W. REEVES, conductor of the American Band of Providence, R. I., has accepted the leadership of Gilmore's Band.

♦♦♦ Drink Old Jug.

JAMES SHAW-SHAW, in a letter to the *Cincinnati Enquirer*, denies a report published in the West to the effect that Frank T. Wills' *Wait Till the Clouds Roll By* company stranded in Ottawa, Ill. He says the rumor was started by an ex-member of the company with evil intent, and that the company is prosperous.

MADELINE MERLI, playing in *Frou-Frou*, will open the new opera house in Mount Carmel, Pa., on Oct. 18.

JAMES C. LEACH has signed with Richard Carroll's Dago company, to open at Louisville on Nov. 7.

C. J. W. ROE will do the advance work for Captain A. T. Treloar's military drama, U. S. Grant, which will be seen at the Bedford Avenue Theatre, Brooklyn, on Oct. 31.

♦♦♦ Drink Old Jug.

ANNE YOUNG, daughter of ex-Governor Young, of Wisconsin, will soon appear on the stage in *Current Cash*. This play is announced for Niblo's on Oct. 24. It contains a battle scene in Afghanistan in which an auxiliary force of one hundred will be employed. The background of this scene, painted by Shaeffer and Reid, represents a panorama with thousands of troops in action.

MAUDIE HOSFORD, formerly leading lady in Lotta's company, will play the leading part, and Katie Hughes, remembered for her performance of the child in *The Burglar*, is also in the cast.

HARRY PEPPER will begin his third annual series of concerts at Hardman Hall on Thursday evening. His new recital is entitled "An Evening with Oratorio and Ballad." Mr. Pepper is supreme in his illustrations of English balladry, and his entertainments have become a most agreeable and eagerly anticipated feature of the metropolitan musical amusements.

Open time December and later, at Bellows Falls, Vt., one of the best one-night stands. H. L. Averill, Barre, Vt. Manager. ♦♦♦

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Six persons left the Buckler-Warren company at Long Branch on Saturday night, Oct. 5. Seven weeks' salary was due them. The other five persons of the company went on to Freehold to play *Hamlet*, *The Merchant of Venice*, and *Damon and Pythias*. The company's trunks had been attached twice, first at Mount Holly and again at Millville.

The New York season of A. M. Palmer's Stock company will begin early in January—probably with the production of a new comedy from the German.

♦♦♦ Drink Old Jug.

The Detroit newspapers almost exhaust the language of eulogy in characterizing the work of Clay Clement in *The Bells*. Mr. Clement was a stranger to that city, and his first appearance there captivated the amusement public. He is an actor of sterling parts, and with youth, studiousness, and ambition will attain a proud height in the best field of the drama.

PATRICK ROSA has lately read a play written by Ida C. Ward, and she and her manager, J. W. Dunne, were so pleased with it that they have commissioned Miss Ward to write a play to be used by Miss Rosa next season.

MABEL PAUL, whose starring tour opened at Roanoke, Va., on Sept. 5, and who is now playing successfully in North Carolina, is rehearsing *A Spanish Romance*, a four-act comedy-drama, written expressly for her by May M. Ward, author of *Charles Dickens's Young Mr. Deering*. M. A. Moseley, manager of the Roanoke, Va., Opera House, is directing her tour.

WALTER ADRIAN BLASHFORD and Gertrude Conkling were married at Rahway, N. J., on Oct. 5.

SEVERAL changes have been made in the cast of *The Fencing Master*, caused by Miss Tempest's illness. Minnie Selback, who was Miss Cleveland's understudy, assumed the latter's role for three performances recently, and made a hit.

♦♦♦ Drink Old Jug.

BOSTON is entranced with Cyril Tyler, the boy soprano, whose appearance was presented in New York by Gerry. The Boston papers are lavish in praise of the young vocalist, his technique being described with wonder. The *Herald* says: "The success of the lad came to a fitting climax in 'Home, Sweet Home,' which, as strong as the statement may appear, has never since the days of Jenny Lind had such a perfect interpretation. In the phrasing and delivery of this old song the lad seemed to be inspired, and none who heard him on this occasion will easily forget the impression made by this number. Madame Patti could easily afford to study the simple measures of this familiar song with Master Tyler."

♦♦♦ The Greatest Record.
Indianapolis, Indiana.
Week of September 29.

HOT, SWELTERING WEATHER.

Attraction:
Doré Davidson and Ramie Austin

in
Dangers of a Great City.

Monday, standing room.

Tuesday, standing room.

Wednesday, sold out at 7:30.

Sold standing room to 800.

Hundreds turned away.

Thursday, refused to sell. Closed box office.

At 4:30 to hold the crowd for night.

Opened box-office at 6:30; sold out at 7 o'clock.

Sold 1,000 standing room.

Draives turned away.

Friday, the same.

Saturday, the same.

All matinees, standing room.

DICKSON AND TALBOTT.

BLUE JEANS PIRATE.

We have received from Joseph Arthur a letter written to him by John Bartlett Meagher, the *Mission* correspondent at Mankato, Minn. Mr. Meagher says:

"I send you a crude and inartistically devised poster. You may come to value it as of interest in the history of your play, *Blue Jeans*. It was used by the True James company that closed its engagement here on Oct. 8 with a production of *Blue Jeans* before a house so small that Mr. James is led to believe that there is nothing in a name."

"In an interview, Mr. James has declared his intention to shelve the play, for the reason that it has proved a failure every time he has produced it. He believes, though, if he could afford to interpolate the 'widow dance' in the barbecue scene, and put several of the characters in black face, the play would come nearer to success."

"Mr. James cannot understand, however, how the play has been what is termed a money-maker for the firm of Rosenquest and Arthur."

"I believe, Mr. Arthur, that if you had been present at this production of your famous play and could have forgotten for the time that you were its author, you would have been rarely entertained."

In this connection Messrs. Rosenquest and Arthur say in a communication to *The Mission*: "This True James has stolen our *Blue Jeans*. He is producing it in the Northwest without any right. We intend to prosecute him and to hold for damages all managers playing his or any other unauthorized version of *Blue Jeans*. We must add that we are grateful to your correspondent for his information."

MR. GREENWALL'S LEASE.

In our advertising columns this week appears a notice that from May 1, 1893, the Grand Opera House at New Orleans will be to rent for a term of three years.

Henry Greenwall is at present the lessee and manager. He is well-known also as the co-manager of the Union Square Theatre in this city. To a *Mission* reporter who saw him on Monday, Mr. Greenwall said:

"That advertisement is all for effect. My present contract gives me still two seasons as manager of the Grand Opera House. When May 1, 1893, comes around I shall decide whether or not I shall continue as manager of the house."

"It is not worth while to think about the matter now. But I know of no reason why I should not continue the lease, and if I want to do so you may be sure I can."

"I may add," said Mr. Greenwall, "that the club that owns the house has a section in its by-laws making it necessary to advertise the leasing of it twelve months in advance. As my lease has until May 1, 1893, to run, this announcement in *The Mission* can be nothing more than a formality, and cannot in any way affect my possession of the house. When the proper time comes for advertising and again leasing the property, I may have something to say about it. In addition to my lease, I own a controlling interest in the property, and they have no fear of embarrassment."

On the other hand the advertisement, signed by Mr. Finlay, speaks for itself. The Grand Opera House is formally offered for rent for a specified term according to this announcement.

AT THE CASINO.

Affairs at the Casino are much more encouraging. At a meeting of the directors on Friday, it appeared that antagonism of the new policy at that house was less pronounced, and there was, a disposition on all sides to give the new style of entertainment a full trial before considering any change of plan. New vaudeville artists are now appearing, and the business has taken a decided boom since the excitement of the *Columbia* week. At the meeting of the directors, Mr. Seymour Aronson read his report, and it was accepted. Manager Rudolph Aronson addressed the board on the vaudeville plan. Alexander C. Lassen, the newly-elected director, who has sharply antagonized the Arons, showed much less opposition at this meeting. It is said that Rudolph Aronson has been asked to modify his contract with the company. He receives a salary of \$6,000 per year and fifty per cent. of the net profits. It is quite probable that in the event of the ultimate failure of vaudeville at the Casino comic opera will be reinstated. J. M. Hill wished to lease the Casino for the run of *The Fencing Master* in this city, but being unable to get the house will put that opera on at the Standard.

ROYLE-FETTER.

Edwin Milton Royle and Selena Gray Fetter were married at 3 o'clock on Sunday afternoon at Christ Church, Seventy-first Street and the Boulevard, by the Rev. Jacob S. Shipman. A few seats were reserved for immediate friends, and were chiefly occupied by members of the Friends company, and members of the Twelfth Night Club, of which the bride is a member. The church was well filled by spectators. The bride entered on the arm of Frank Chaffee, one of the ushers. She wore a gown of blue cloth braided in gold, and a hat trimmed with gold lace and pale blue feathers. In her hand she carried yellow chrysanthemums. Following walked Grace Golden, the maid of honor, with Paul D. Cravatt, the other usher. Miss Golden wore pale-gray brocaded silk and a black hat with pink feathers, and carried pink chrysanthemums. Mrs. Fetter, mother of the bride, and Frederick Reamer came last. The bridegroom, with his best man, Lucius Henderson, met the bride at the altar steps, and the ceremony was performed. After a family dinner at Delmonico's, the happy pair left for Rochester to join the Friends company. Mr. Royle is the author of *Friends*, in which he plays the leading part, and the bride plays

the first female role in it. They will continue their work in the play, but complete a honeymoon in Europe next Summer. Among the wedding guests were Kate Oesterle, Alice Fischer, Madame Fernandez, Bijou Fernandez, Ella Starr, Elinor Tyndale Mackey, Salie Williams, Kiegel, Kate Jordan, Janet Lewis, Anna Warren Story, Minnie Wheeler, Emma Frohman, and Kitte Cheatham.

B. F. KEITH'S NEW THEATRE.

The new theatre being erected in Boston by B. F. Keith, to cost nearly a quarter of a million of dollars, is being rapidly pushed forward for opening in the Spring. The seating capacity will be about 1,500, with room for 1,500 more to stand on rising platforms in the galleries.

J. B. McElfratrick and Son are the architects of the theatre. The auditorium will consist of an orchestra eighty feet square, a balcony, and two galleries, each eighty feet wide. The lobby from Washington Street will be 170 feet long by thirty wide, and there will be four foyers, each sixty feet by twenty-three, and two promenades ninety feet long. The electric lights will be made on the premises, and will include thirty arc lights and 2,500 incandescent lamps. The ventilating and heating systems are said to be the most perfect yet devised for a theatre, and are the work of Professor Woodbridge, of the Massachusetts Institute of Technology.

The stage, about fifty by forty feet, will be adapted for spectacular pieces and opera. Sydney Chidley, of New York, secretary of the American Society of Scenic Painters, has commenced the scenic work.

The architectural decoration may be classed as Romanesque Renaissance.

MAX FREEMAN BETTER.

The daily papers on Saturday printed news of the dangerous illness of Max Freeman of pneumonia in Philadelphia. Mr. Freeman went to that city to stage *The Fencing Master* for J. M. Hill, and caught a severe cold, which developed alarmingly. It was the second attack of pneumonia that Mr. Freeman had suffered. Yesterday Mr. Barton, of the Casino, said that he had heard that the patient was better, and that there was good prospect of his recovery. Mr. Freeman, who is nearly fifty years old, originally came to this country with a German company. He made his first appearance at the Park Theatre in *Divotons*, in which he acted the part of the waiter with great success. Subsequently he appeared with the Madison Square Theatre company in *The Rajah*, and then went to the Casino. He staged *Nero*, as well as several of the Casino operas, and dramatized "Thou Shall Not."

137 Drink Old Jug.

MESSAGES FROM MANAGERS.

MINNEAPOLIS, Minn., Oct. 17.—Newell Brothers and Dunkins' play of *The Operator* breaks all records here at the Bijou Opera House.

D. F. TAYLOR.

OBITUARY.

Myra Goodwin died at 212 West Forty-eighth Street on Saturday, of heart failure, having suffered from a heart trouble and been unable to perform for two seasons. Miss Goodwin was born in Boston in 1861. In 1876 she appeared at the Boston Museum in a juvenile Pinafore company, and after her engagement she returned to school. In 1878 she made her professional debut in this city at the Fourteenth Street Theatre in *Six*, a play written for her by E. E. Kidder. This was a success, and later she appeared in Philadelphia, by the same author, but gave up starring to go with Hall and Hart in *Hart On*. There she appeared in *Natural Gas*, but her health was soon so poor that she was compelled to retire. She married William J. Walker, a traveling man, in 1880, but was cured of a separation from him. Miss Goodwin was a member of the *Actors' Fund*. The funeral will be held at ten o'clock this (Tuesday) morning, from the Little Church Around the Corner. The mother of the deceased lives with another daughter, Mr. George Richards, in this city, and suffers from a like illness.

L. P. Rand, a member of the Clay Clement company, was taken ill during the engagement of the company in Detroit, and although nothing was at first anticipated, he grew rapidly worse, and died on the 13th inst. His faithful wife, who is also a member of the same company, was at his bedside during his illness and attended to his every want. His remains were forwarded to Boston for interment.

John H. Ryan died in Bellevue Hospital on Friday night, after a long illness, aged forty-two years. Mr. Ryan first won recognition on the vaudeville stage, but later played with Emmett, Hartigan, and Dennis Thompson. He succeeded Tony Hart as the Widow Nolan in *Squatter Sovereignty*, and played the apple woman in *The Old Homestead*. He leaves a widow, three daughters, and one son. Two of his daughters are on the stage—Minnie Ryan, who played the leading part in *My Colleen* last season, and this year with the Clara Morris company, and Annie Ryan, who plays small parts with Joseph Jefferson.

LETTERS TO THE EDITOR.

AT CHARLIE HARRIS' BEDSIDE.

SOUTH BEND, Ind., Oct. 18, 1892.

To the Editor of the *Dramatic Mirror*: Charlie Harris is dying. By the time this reaches you he may have passed away.

A few of his friends will have contributed their little mite, a word of cheer, to brighten his last moments. The last majority will maybe have given him a thought, but not an expression one.

By traveling 27 miles from last night's stand to night's I was enabled to spend three hours with him to-day. Yesterday, four of the most eminent physicians in Chicago held a consultation. At the conclusion they told his wife, who had been his faithful nurse for days, that death might claim him at any moment, and that recovery was an impossibility. She refused to accept their decree, and still not believe it.

It was hard to see the sight I did this morning. The big, powerful frame that had shaken so often with laughter to the accompaniment of the hearty shouts from "pales" in the club rooms, the winsome, boyish face that has charmed so many hundreds of thousands as Squire Tucker—both in the powerful grasp of the dread disease that is slow but surely undermining the few remaining sparks.

When I had seen him a few months ago his eye was bright, his step firm, his smile as broad and winsome as ever. To-day, there was a glassy, far-away look in the eyes, the power to step was gone, and the smile could only be indicated by a little twitch of the eye.

The innate love of humor was there, and I firmly believe that his last word will be a gibe. He was rather incoherent to-day, but he kept the half dozen friends who were allowed to see him in almost constant laughter. Maybe they laughed to cheer him up, but their hearts were not in their laughter.

His talking was all labored, half of the time white breathing heavily and with closed eyes. I said:

"You are pretty popular around here. With half-a-

dosen women, and flowers, and ice cream soda. I've come over one hundred and forty miles to see you."

After breathing hard for a few seconds, he said:

"Good, old boy! They are good to me here. These girls (the nurses) get me, and are very sweet to me."

He wanted to know about several of the boys from the Lumber Club. I told him what several of them were doing. When I mentioned Fritz Williams, his partner in his great "act" at the last public gambol, somebody said: "He is engaged to be married to Bessie Cleveland." After a few moments he said: "I'm glad! I'm glad! She couldn't find a nicer boy, and he couldn't find a sweater girl."

The saddest thing about poor Harris' illness is his appreciation of friends. The telegrams and letters sent to him or to his wife are all pinned about the dressing-case. One of the most prized and one of the earliest telegrams to come was from Ned Goodwin. It wished him speedy recovery and placed Goodwin's cheque-book and anything in his power at his disposal.

"Ted" Henley sent a long telegram from San Francisco. As soon as A. M. Palmer heard of his illness he sent a telegram instructing them to give him every care and attention and to spare no expense.

One of the sweetest acts of all was that of Henry Warren, of Kansas City. Warren saw Charlie for the first time in over twenty years during the company's engagement there about three weeks ago. They had been boys together in Texas. Warren saw how ill Harris was and insisted upon his leaving the company and going to any place he wished to name. Charlie chose Chicago, as he wished to be there to open with the company the following Sunday. Mr. Warren left his business, took his friend to Chicago, arranged for his care in St. Luke's Hospital, where he now is, and nursed him for a week before returning to his business. He is now back in Chicago. He, too, offered to pay all expenses. There is a great deal of sweetness in the patient's life. Besides the regular nurses and his faithful wife, E. M. Holland and Jennie Eustace, of the Alabama company, have been with him daily, and all of the other members call as often as they are allowed. The room is filled with flowers. He has every care and attention, but he has not heard from his friends. He loves every line that is sent him. Often he wakes up and asks: "Who doesn't Harry (Harrymore) come?" Where's Harry? I want to see him." "Tell him I'm sick when he gets back."

There are many I could name whose silence has pained him. He may be conscious after they have read this.

BURK W. McLAUGHLIN.

NOT A PLAY PIRATE.

KRORKE, Ia., Oct. 18.

To the Editor of the *Dramatic Mirror*: Sir:—An article in your last issue from Harvey Tracy, classing my company among the pirates, has done me a great injustice, as I have paid royalties for this season in advance to Howe and Hume, Mortimer Murdoch, Joseph Clinton, and O. B. Hart to produce *The Black Flag*, *Hoop of Gold*, *Myrtle Pangs*, and *Wells Fargo Messenger*, owned respectively by the above named gentlemen. The other plays in the repertoire are my personal property.

Miss Goodrich has not played in *The Planter's Wife* since she played *Angie-Gordon* with Charlotte Thompson some six years ago, nor does she ever produce plays belonging to Mr. Tracy, or any one else that she has not the right to.

I lament the fact that pirates are allowed to exist, as they are all around us playing pieces, which cost me a good round sum yearly.

I would advise Mr. Tracy to be more careful in his statements, unless he wishes to get himself into trouble. Trusting you will publish these facts, thereby correcting any wrong impression that strangers may have formed. I remain, yours respectfully,

W. H. POTTER, Jr.

Mgr. and Prop. Ennies Goodrich Co.

MR. NORMAN MAKES A SUGGESTION.

NEW YORK, Oct. 17, 1892.

To the Editor of the *Dramatic Mirror*: Sir:—On Friday Horace Bolini, the English operatic tenor, died at 110 East Fifteenth Street. On that day the *Actors' Fund* notified me of the death, and asked me if I could give information concerning him. I replied that he had been a worthy member of the theatrical profession.

On Saturday I was requested by his friend, Mr. Slavin, to attend the funeral on Sunday morning at Slavin's undertaking establishment, at 45 Spring Street. Mr. Slavin is the undertaker of the Fund.

Four personal friends of Bolini attended the funeral, but there was no one present who represented the *Actors' Fund*.

Now, what I want to ask, through *The Mirror*, is: What authentic information have the members of the Fund got that the body, or any other body under similar circumstances, is buried? How do we know what Mr. Slavin's assistants do with a body after it leaves the shop? There is no reasonable doubt that the body is properly conducted to its final resting place, but this is not positive proof.

What I should propose is that a committee of three be appointed for, say, six months, by the president of the Fund, and that it be the duty of one or more of this committee to attend each funeral that is simply under the direction of the Fund, and see that the instructions of the Fund are carried out.

As a member of the Fund, I write this letter to *The Mirror*, knowing the particular interest it takes in the Fund. Yours truly, S. P. NORMAN.

137 Drink Old Jug.

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THE DARK SIDE OF A GREAT CITY

PRIMROSE KLAGES, Mgr., 20 W. 26th St., N. Y.

A DEADBEAT IDENTIFIED.

The Mirror last week branded one Burwood J. Daly, of Philadelphia, as a deadbeat. This fellow had been securing admission to the theatres of that city upon the false representation that he was connected with this paper. It is quite apparent that he was not even a reader of *The Mirror*, for several days after publication of his dishonesty he presented a card to Manager Zimmerman, of the Chestnut Street Theatre, and sought admission as before. Mr. Zimmerman read to him the article in *The Mirror*, compelled him to give his address, which appears to be 1531 Girard Avenue, Philadelphia, and very properly refused to pass him. In the kindness of his heart, Mr. Zimmerman refrained from calling a policeman and putting this fellow in custody. He should have been arrested.

TOUR OF A MELODRAM.

A tour of the melodrama *Dark Side of a Great City* will commence on Oct. 24 under promising auspices. Its manager, Frederic Klages, has wisely deferred his opening, and thus has been able to secure valuable time that those who have started out earlier have left while coming in to reorganize. An excellent company has been engaged, including Lizzie Dernous Daly, who has an unusually good part in the play, as well as an opportunity to repeat her former successes. The scenery, by Voegelin, will be realistic. It includes a background to a thrilling pile-driving incident. The light-weight sparring, Cal. McCarthy and Jack Skelly will appear at every performance in a clever bout. The advertising paper is novel and effective. Manager Klages will play the Windsor Theatre on Oct. 31, and then go to Newark, Baltimore and Philadelphia. Grant Parish is booking the tour.

DEFERRED EFFULGENCE.

"America's brilliant young actor," as Garland Gaden is pleased to call himself, will not shed his radiance upon the public as soon as he had expected to. "The death of J. Barlow Moorhead," his agent writes, "has greatly interfered with the tour of The Young American. By his death Mr. Gaden comes in for a large sum of money; but it will take quite a while before matters are settled; consequently part of the time has been canceled." It must not be supposed that Gaden has fallen heir to a portion of Moorhead's property, as the foregoing communication seems to imply. He has simply made a claim against Moorhead's relatives for money to carry through his season and he has threatened to sue for it.

CAMDEN'S NEW THEATRE.

The Temple Theatre, at Camden, N. J., will be dedicated on Oct. 20 with *The Tar and Tartar*. The new house is in the Norman style of architecture, with a front of Indiana limestone, rock-faced and carved. A tower extends sixty feet above the roof, which is broken with dormer windows and gables, making it the most conspicuous edifice in the town, which is, in fact, a part of Philadelphia, although in New Jersey. The Temple has a seating capacity of 1,300, is lighted with electricity, and has the most recent improvements. It is under the management of C. L. Durban.

THIEVES IN THE WEST.

Heralded by crudely-printed but pretentiously-worded announcements, a company called Keene, Hillyer, and Hartel's is going about the West and presenting copyrighted plays with all the assurance displayed by the boldest of thieves. They advertise and give Dad's Girl, Held by the Enemy, Michael Strogoff, The French Spy, Niobe, The Golden Giant, and My Partner.

ANOTHER PIRACY.

In Parsons, Kansas, a few nights ago, Isaac Peyton and company played *The Henrietta* under the title of *The Millionaire*. Stuart Robson will be interested in the theft of the play, and Dan Sully in the name under which the thieves masqueraded with it.

MATTERS OF FACE.

Frances Drake's playing of the leading roles in *The Charity Ball* and *The Wife* is meeting with great success, the press heartily commending her clever acting.

T. G. Settle, manager of the Grand Opera House at Columbus, Tenn., offers a good repertoire company the week of the races, Oct. 27 to Nov. 3. This is an exceptional opportunity. This house seats 1,000. Columbus is one of the best one-night stands in the South.

Charles Townsend of Weedsport, N. Y., advertises in this issue for several actors for various parts. He also wishes to hear from promising amateurs for small parts.

DRINK OLD JUG.

The popular young tenor, Frank Laverga, is open for an engagement. He may be addressed at Thirty-eighth and Grove Streets, Oakland, Cal.

The elegant costumes worn by Pauline Hall in *Puritan* were furnished by Mme. A. Kohler, of No. 2 Union Square.

Manager W. F. Suds of *Gouverneur*, N. Y., is enlarging his elegant opera house. He offers good open time for the rest of this month.

Ladies and gentlemen are wanted for a

THE LIGHTS AND SHADOWS OF LIFE.

Introducing LIZZIE DERNOUS DALY in the marvelous and sensational File Driving—*the greatest stage picture and mechanism ever produced.*

ILLIUMINANT CAST OF PLAYERS.

ATTRACTIVE NEW PAPER, SUPERB IN COLOR AND DESIGN.

Playing Winning Games Only.

NEW SCENERY BY VOEGELIN.

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Ladies and gentlemen are wanted for a

comedy company. See "Cooperative's" advertisement.

Helen Ottolengui, the well-known actress, has resigned from *The Still Alarm* company and is now open for engagement for leading business. She may be addressed at 486 Vanderbilt Avenue, Brooklyn.

Fannie Denham Rouse, last season under engagement to Jacob Litt, will be at liberty after Oct. 22.

The New York Managers' Amusement Syndicate advertises in this issue for good open time, including election, Christmas and Thanksgiving nights.

Sheridan Block may be engaged for leads or leading business, and Emma Field for juvenile or light comedy. Both may be addressed at 31 West Twenty-fourth Street.

A warning to theatre managers from Rosenthal and Arthur gives notice in this issue that they will prosecute all who play the *True S. James Company* in *Blue Jeans*.

Rosa Rand has returned from a visit to her family in Maryland. She is about to begin her classes in acting and may be addressed at 206 West Forty-sixth Street.

DRINK OLD JUG.

The Grand Opera House, New Orleans, La., is advertised for rent. This is a paying house and is well established. It has a seating capacity of nearly 2,000; has just been renovated and decorated, and has all modern improvements. For full particulars see the advertising columns.

Glowing accounts of large business at Manager A. G. Sweeney's New Temple Theatre in Owensboro, Ky., are received. Owing to his standing advertisement in *The Mirror*, Manager Sweeney is able to select the best paying companies. His open time is limited.

Attractions desiring to book at the Grand Opera House, in this city, after June 1, 1893, may secure dates on application to E. C. Stanton, at 1422 Broadway.

DYING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dying and Cleansing Co.* Principal office, 25 E. 25th St., bet. 5th Ave. and Broadway. Est. 1860.**

NEW YORK THEATRES.

IRON SQUARE THEATRE

GREENWALL AND PEARSON, Lessors and Managers

THE LILIPUTIANS

in

CANDY.

Three Grand Ballets. Brilliant Scenery. Gorgeous Costumes. Grand Electrical Effects.

Matines Wednesday and Saturday.

IRON THEATRE

Fourth Avenue and 2nd Street.

DANIEL FROHMAN, Manager

E. H. SOTHERN

In the new play by Miss M. Merriam.

CAPT. LETTERBLAIR

Special Columbian Matines, Friday at 2.

Evenings, 8:30. Matines—Thursday and Saturday

IRON'S

Reserved Seats, 25c., 35c., 50c.

Mr. ALEX' CORSTOCK, Sole Lessee and Manager

Matines Wednesday and Saturday.

MAY HOWARD CO.

Thirty-five clever people in

REFINED VAUDEVILLE.

Next week—CURRENT CASH.

PRINCE'S THEATRE

Broadway and 4th Street.

A. M. PALMER, Sole Manager

First Time Here of a New Farcical Comedy.

THE MASKED BALL

By Alexander Bissell and Albert Carre, adapted by

Clyde Fitch, introducing

JOHN DREW

Evenings at 8:30. Saturday Matinee at 2.

IRON

Broadway and 4th Street.

RUDOLPH ARONSON, Manager

Evenings at 8 P. M.

Matinees Saturday at 2.

VAUDEVILLE AND BALLET

Admission, 25c.; Reserved Seats, \$1.00 and \$1.50.

IRON THEATRE

Broadway and 4th Street.

Mr. T. B. FRENCH, Manager

Matines—Thursday and Saturday.

THE LADY OR THE TIGER.

Evenings at 2.

Matinees Saturday at 2.

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Saturday evening, he was called out three times. People stood up, waved their handkerchiefs, demanding one more of an enthusiastic political meeting rather than a theatrical audience, and Mr. Clement was obliged to respond with a speech. It may be safely said that he is now an established favorite with Detroiters, who will always gladly look forward to his return engagement.

A Mad Bargain, with James T. Powers as the star, did a good business $\frac{1}{2}$. Mr. Powers as Arthur Jones, a young man tired of living, is irresistible funny, and so is the piece throughout. The co. of fourteen people supporting Mr. Powers is a first-class one. Love and Money $\frac{1}{2}$.

Charles Frohman's co. did a good business last week at the Detroit in The New Wing, and Harry's Minstrels opened for three nights on $\frac{1}{2}$ before a fair-sized audience. The imitable Billie Ross is as funny as ever. The co. also includes E. W. Hall, E. M. Keane, A. H. Thatcher, and others. City Director $\frac{1}{2}$.

Frank Mayo opened in Detroit for the first time in several years at Whitney's Grand Opera House $\frac{1}{2}$ in his original character, Dave Crockett, and was greeted by a S. R. O. house, which promises to continue throughout the week. Every one has seen Mr. Mayo's ideal backwoods character, and his impersonation now as it was nearly a score of years ago remains nearly if not perfect. Regarding the support the less said the better. Ezra Kendall in A Pair of Kidneys.

PHILADELPHIA.

Pitou Across the Potomac was presented at the Walnut $\frac{1}{2}$ to large business. Hall and Hart in The Idea $\frac{1}{2}$.

Henry H. Disney had fair-sized houses at the Chestnut $\frac{1}{2}$.

Wilkinson's Widows had slim houses at the Broad.

Music, Tempest and The Fencing Master have made a flattering success in this city and all through the engagement, which closes $\frac{1}{2}$, the Park has been crowded. Richard Golden $\frac{1}{2}$.

Digby Bell is in his last week at the Opera House. Fred. Lomax, who was formerly with the co. but who is at present in the cast of The Mascot at the Chestnut, came near leaving his present engagement this week. Thomas W. Prior applied for an injunction, restraining him from appearing with Mr. Disney, claiming that he had broken a contract, but the court held it under advisement. The Lost Paradise $\frac{1}{2}$.

The close of the opera season is at hand. Large audiences have appreciated this fact, and bade their adieu to the artists composing the co. The present is the longest of the five summer seasons at the Grand Opera House, having lasted twenty-four weeks. Katherine Germaine co. in Said Pasha open $\frac{1}{2}$.

Pock's Under the Lion's Paw did a good business at the National. O'Dowd's Neighbors $\frac{1}{2}$.

The Bottom of the Sea is intelligently illustrated in W. A. Brady's play of that name now appearing at the Empire. Lewis Morrison $\frac{1}{2}$.

East Lynne, presented at the Girard Avenue this week, has drawn large houses and delighted everyone. The Shamrocks $\frac{1}{2}$.

Scott Marble's sensational effort, The Police Patrol, with the author at the head of the cast, is the current offering at the People's. Two Sisters $\frac{1}{2}$.

Philadelphia is becoming a great place for vaudeville attractions. Variety co. with any merit at all invariably leave the city lined with the "good long green." Mart's Boston co. offered some clever people at the Arch, and did a big business. A like report can be made of the Bijou.

The Rents-Saints co. duplicated last week's success at the Kensington.

Everything suggests prosperity around Chestnut.

Uncle Tom's Cabin, with a handable attempt at careful presentation, attracted many to the Standard and will be followed by Richard Anderson's Indian Hero $\frac{1}{2}$.

The Wide, Wide World, with the same wealth of handsome scenery that accompanied it on a tour of high-priced theatres, is winning success at Farnham's. Vesper Bells $\frac{1}{2}$.

Kellar's Egyptian Hall and the Germania please their clientele as of yore.

Harry Emmett is rehearsing James A. Reilly and co. in his new play, A German Soldier, at Carnegie.

The girls are preparing for their annual benefit, to take place at the Opera House Nov. 17. A mammoth programme is promised.

Work has been started on the new Standard Gaiety Theatre on Eighth Street. It will be devoted altogether to vaudeville entertainments.

Manager William J. Gilmore, at present of the Arch, but formerly of the ill-fated Central, that was destroyed by fire, has been fairly deluged with law suits, instituted by sufferers of the Central fire.

Emma Vaders, who was taken ill while playing with Joseph Jefferson, has been brought to her home in this city. Her condition is not really dangerous, but it is unlikely that she will play again this season.

JOHN N. CAVANAH.

DENVER.

Alexander Salvini's support is hardly second in the very artistic work of the principal. Ben Johnson gives a strong personation of Richelieu in The Three Guardsmen, and Judith Berolde is one of the best leading women now before the public. She is beautiful. Her Queen Anne is a perfect impersonation. The engagement at the Tabor was immensely successful—crowded houses at every performance save one—the Cavalier Rusciano night, and it was the gem of the engagement, too. The Ensign opened $\frac{1}{2}$ for week. Lillian Russell $\frac{1}{2}$.

The Broadway is dark. Milton Nobles opens $\frac{1}{2}$. Wonderland has been made into a pretty theatre, which seats over 1,500. It will be known hereafter as the Bijou, and a stock co. has been secured. The co. opened Sunday with Minnie Maderne-Fiske's Caprice, by special permission. The house was crowded. Caprice will be presented all the week.

The second concert by the Hungarian orchestra was given Sunday night at the Tabor, and was largely attended. Prof. Stork is leader of this efficient organization.

Alexander Salvini and co. left for the coast in a special. They make several stops on the way.

Walter Herbert, an actor formerly at Wonderland, was buried $\frac{1}{2}$ by local professionals.

The leading man at the Bijou is Frederick Bock, and the man who is to direct the destinies of the house is Mr. Arginsinger, a former Tabor employ.

W. P. PEABODY.

KANSAS CITY.

Jane was presented at the Coates $\frac{1}{2}$ to large houses. May Stewart will make her debut $\frac{1}{2}$, appearing in Ingmar, Romeo and Juliet, and the Hunchback. Sol Smith Russell $\frac{1}{2}$.

Aunt Bridget's Baby pleased good houses at the Grand $\frac{1}{2}$. A Knotty Affair $\frac{1}{2}$.

A Barre of Money was presented at the Gillis $\frac{1}{2}$, and did a good business all the week. Carrie Lamont and others in clever specialties were heartily received. The scenery was elaborate.

The Auburn Opera co. canceled this and next week at the Ninth Street Theatre, and will appear this week during the Fair at Mexico, Mo.

The Ecks will have a benefit performance at the Coates $\frac{1}{2}$.

FRANK B. WILSON.

Little Harry Dosey has been licensed by the Mavens to play a speaking part in pantomime, but not to sing and dance. This is absurd, for Dosey does not want his son to speak, nor sing, nor dance, but simply to hold up the Lord Chancellor's mace. Besides, the exertion of studying and acting a speaking part would do a hundred times more harm to a child than a sole dance. The new legislature must wipe out grim-gems, and his meddling son society. —Stephen Fiske in *The Daily Spirit of the Times*.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 209 Broadway, New York. T. A. Palmer, Ass't. G. P. Agent, 20 Clark Street, Chicago, Ill. T. Chandler, G. P. Agent, St. Louis, Mo.

♦ ♦ ♦

Drink Old Jug.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—OBRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Grimes' Cellar Door $\frac{1}{2}$; Kidnapped $\frac{1}{2}$, and matinees $\frac{1}{2}$ to medium business.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Devil's Auction $\frac{1}{2}$; immense business. Bob Fitzsimmons $\frac{1}{2}$; poor business.

MONTEZUMA.—OPERA HOUSE (George P. McDonald, manager): Pearson's Midnight Alarm co. $\frac{1}{2}$; fair business. Sept. 20.—THEATRE (G. P. McDonald, manager): Charles A. Gardner in Fatherland $\frac{1}{2}$; Anderson's co. in Kidnapped $\frac{1}{2}$; both to good houses. Charles H. Dale's Devil's Auction co. to large business $\frac{1}{2}$. George Wilson's Minstrels to a good house $\frac{1}{2}$; fair business.

MONROVIA.—THEATRE (Jacob Tannenbaum, manager): Kidnapped $\frac{1}{2}$; large house. Devil's Auction $\frac{1}{2}$; many new and pleasing features grace this old production; large audience $\frac{1}{2}$.—ITEM: A Northern cyclone on a small scale created a panic among the audience during the matinee performance of The Devil's Auction. The auditorium becoming filled with fine dust, the doors having been blown open, created the impression of fire and smoke. A stampede ensued. Many accidents were prevented by the coolness of the employes.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): Lincoln J. Carter's Fast Mail $\frac{1}{2}$; fair business. Ship Ahoy Opera co. $\frac{1}{2}$; largest house of the season.

LITTLE ROCK.—CAPITAL THEATRE (E. B. Wood, manager): After Dark to a large and enthusiastic audience $\frac{1}{2}$. Sip Ahoy to good houses $\frac{1}{2}$.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLean and Lehman, managers): Lillian Russell closed a most successful engagement $\frac{1}{2}$ giving La Cigale and The Mountebanks to large houses. Dan Sully $\frac{1}{2}$ with The Millionaire, Daddi Nolan, and Tammany Hall to good business. Mrs. General Tom Thumb and co. $\frac{1}{2}$; Von Yonson $\frac{1}{2}$; Niobe $\frac{1}{2}$; John T. Kelly $\frac{1}{2}$; Lederer's Comedians $\frac{1}{2}$ —ITEM: Los Angeles Theatre (H. C. W.att, manager): Notwithstanding heavy counter attractions Jeffreys Lewis did a good business with Forget Me Not, La Belle Russe, and Clothed 3-5; The Stowaway $\frac{1}{2}$.

—ITEM: J. P. Howe, manager of the Park Theatre, Portland, Ore., is here in the interest of the Mrs. Tom Thumb co. Arthur C. Aston, the manager for Jeffreys Lewis is here, and reports business prospero along the line.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Clancy, manager): The Junior Partner, with Frederic Lemire as a curtain-raiser, to a well-filled house $\frac{1}{2}$. The co. were called before the curtain several times.—CLUNIE OPERA HOUSE (J. H. Clancy, manager): The stock co. continues to play to small houses. The Golden Giant week ending $\frac{1}{2}$ followed by East Lynne and The Stranglers of Paris $\frac{1}{2}$. Miss Eting is very satisfactory in the leading female roles.

PRESIDIO.—BARTOS OPERA HOUSE (George F. Mather, manager): Dan Sully in The Millionaire $\frac{1}{2}$; small house. Lillian Russell next; large advance sale.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Stowaway to a fair-sized audience $\frac{1}{2}$. After Dark $\frac{1}{2}$; Niobe $\frac{1}{2}$.—ITEM: Minnie Snell, a member of Duncan Clark's Female Minstrel co., is living seriously ill at the Sisters' Hospital here.—A. M. Miller, Jr., in advance of the Von Yonson co., was in the city $\frac{1}{2}$.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): Junior Partner $\frac{1}{2}$; good house.

CONNECTICUT.

NEW HAVEN.—SYBILUS THEATRE (G. B. Bunnell, manager): The Stowaway to a fair-sized audience $\frac{1}{2}$. After Dark $\frac{1}{2}$; Niobe $\frac{1}{2}$.—ITEM: Minnie Snell, a member of Duncan Clark's Female Minstrel co., is living seriously ill at the Sisters' Hospital here.—A. M. Miller, Jr., in advance of the Von Yonson co., was in the city $\frac{1}{2}$.

NEW HAVEN.—DOLE'S OPERA HOUSE (Runyon and Hogue, managers): Edwin Stanford in The Shamrock $\frac{1}{2}$; good house; well pleased audience. Pete Baker $\frac{1}{2}$.—ITEM: George L. Harrison has assumed the management of The Shamrock, taking the place of Manager Pettigill, who became insane while the co. was playing in St. Louis.

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NEW HAVEN.—DOLE'S OPER

cisted.—ITEM: The Stockbridge sale of seats is not very enthusiastic.—Manager Lothrop paid a certainty for Mr. Potter of Texas.—F. G. Dawson, of Boston, was in town to the interests of Mrs. Sheldon, the famous African traveler.

MASSACHUSETTS.

LYNN.—THEATRE (W. E. Boynton, manager): The Voodoo 8; good business. Mrs. James Brown-Potter and Kyrie Bellew in Zola's *Therese* packed the house 10, and the S. R. O. sign was displayed early in the evening.—MUSIC HALL: The California Detective 10; and American Born 13-14. Business fair.—LYNN MUSIC (C. W. Cook, manager): Business as usual at this house is good.—ITEM: Manager Rice, of Therese, was notified that his date for Salem must be canceled on account of objection of the city authorities to his play being produced there. He invited a committee of the city solons to witness the production in this city, and they came to the conclusion that it would not hurt the morals of the Salemites to allow the piece to appear.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): W. T. Neville in The Black Bear 6; fair house. The Two Sisters 7; good audience, general satisfaction. Arthur Reichen's co. in The Foresters is to a very large and fashionable audience. The co. though very good, did not reach the expectations of many. William Courtleigh as Robin Hood, Belle Archer as Maid Marian, and J. G. Bauer as Sir Richard, were good. The third act was handsomely staged, the scenery surpassing in beauty any seen here for a long time.

ITEMS: The new drop-curtain has been hung at the Opera House. It is reproduced from a painting by W. Collingwood Smith, entitled "Giorno di Mercoledi, Lusso, Lago Maggiore," and represents a scene on Lake Maggiore. The work was executed by Artist Johnson, and is a good copy. Zeph. W. Pease, dramatic critic of the *Mercury*, has been nominated by the Democrats for senator from this district.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): The Mascot was given by Henry E. Disney and his co. to good business 6. Lilly Clay's beauty co. to a large audience 5. Miss Helvetia 6; good house. In spite of the many attractions that the town afforded on the nights of 11, 12, James O'Neill in his new romantic drama, Fontenelle, got the lion's share of the patronage. Mr. O'Neill was warmly received on both nights when he came upon the stage, and the applause was repeated throughout the performance.

WALLACE.—ACADEMY OF MUSIC (William J. Wiley, manager): Madeline Merli 5 in From-From to light business. The Two Sisters 8 to large business. Thomas E. Shea 11, 12 in Escaped from Sing-Sing and Barred Out for the benefit of a local society to large business.—ITEM: James A. Barnes and Lou Conway retired from the Madeline Merli co. here.—Leslie Tillion replaced Annie Gale in The Two Sisters co. last week.—The Iola Pomeroy co. closed season 8 and will reopen in this city after election.

LOWELL.—OPERA HOUSE (John F. Congrove, manager): Thomas E. Murray in The Voodoo 6; good performance to S. R. O. Cyrene-Havens co. in Part 7, 8; fair business. Miss Helvetia 8; performance first-class; large house at advanced prices. Mr. Potter of Texas 14, 15.—MUSIC HALL (Thomas and Watson, managers): Stock co. 12; Hartmer's Compasse 13-15; packed houses. Little Tippet 13; Julia Marlowe was greeted with a gathering of beauty and fashion 6-7 such as has probably never been excelled in Lowell. Every seat in the house was filled.—THE LYCEUM (Ghurth E. Miller, manager): Dark.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Condon, manager): Soir St. Russell and co. gave Peaceful Valley and A Poor Relation 6-8 to overflowing houses. Receipts of four performances \$400. Lost Paradise to excellent business 9-10.—SHOU OPERA HOUSE (Jacob Litt, manager): Nellie McHenry in A Night at the Circus turned hundreds away of 9-10.

REDWOOD CITY.—OPERA (Charles L. Kellogg, manager): Ed. Kimball in The Hobo to crowded and demonstrative galleries 10. Royle Lansing co. 11.

MANHATTAN.—GRAND OPERA HOUSE (W. O. Forde, manager): True S. James co. in repertoire 8; at popular prices, to very poor business. Blue Jean and Joshua Whitcomb were among the more notable of their piracies. This city is rapidly proving itself a most undesirable stand for attractions of the poorer class.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. K. Scott, manager): Roland Reed and his co. produced Lend Me Your Wife and Innocent as a Lamb 6-8 to good houses. Theodor Hollin's German Dramatic co. gave a most excellent performance of Ein Ehrlicher Mästler 9 to a large and appreciative audience. Julia Marlowe and an excellent co. presented a fine repertoire 10-12, opening with Romeo and Juliet to a large and fashionable audience. The Lost Paradise 13-15.—LETT'S GRAND OPERA HOUSE (Frank L. Bisher, manager): A very capable co. presented The Operator 13-15, opening to S. R. O. Ulis Akerstrom 16-18.—LYCEUM THEATRE (Harry Montague, manager): The stock co. presented a good bill 9-12.

SEASIDE.—MECHANICS' HALL (Andrews, Moulton, and Johnson, managers): Thomas E. Murray in The Voodoo 7, 8; highly pleased audience.

ATLANTA.—BATES OPERA HOUSE (J. G. Hutchings, manager): Madie Granger in Lenora 6 to an extremely poor house. The co. is a strong one and deserves great credit for careful acting under discouraging circumstances. Robin Hood Opera co. next.

ASHBURY.—OPERA HOUSE (John Mahoney, manager): Cyrene in Part 11; good performance; fair business.

SHIRLEY.—MUSIC HALL (H. E. Morgan, manager): The Two Sisters pleased a large audience 6. The Potter co. in Therese 13; entire house sold in advance at advanced prices.

ADDIS.—OPERA HOUSE (E. R. Karner, manager): The World Against Her 11; good house; well-pleased audience.

CHICAGO.—ACADEMY OF MUSIC (Field and Stamford, managers): D. C. Crandon, supported by his co. played The Merchant of Venice to a fair house 11; poor performance; most of the co. very amateurish.

PITTSBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): The John Thomas Opera co. in The Village Doctor 5; fair business; pleasing performance. Walter Lawrence in Fabio Romani 11; well-filled house; audience well-pleased. Thomas E. Shea 17-18; Robert Mantell 19.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Shadows of a Great City 5; Mr. Potter of Texas 10; both to large business.—ITEM: Manager Bradstreet has engaged Frank Loring as musical director, to replace T. H. Rollin. A new orchestra has been engaged.

GLoucester.—CITY HALL (Guskin Club, managers): Lucifer's Minstrels 7-10; Sago house; good performance. Ed. La Rose, a native of this city, was presented with a floral basket during the performance.

NEWBURYPORT.—THEATRE: Fabio Romani, business good; play well staged. D. G. Crandon, booked to appear in Richelieu 11, canceled late on the day of performance on account of illness.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Shadows of a Great City 7, 8; good house. Fabio Romani 10; fine performance, but owing to a torchlight procession the house was small. Mrs. James Brown-Potter and Kyrie Bellew 11 in Therese, a strong co. and a very interesting play; good house.

SHICKSHON.—CITY THEATRE (W. W. Cross, manager): The Howard Specialty co. filled the annual Fair dates and did a large business, giving fine vaudeville performances 5-8. The Two Sisters pleased a fair-sized audience 10.—GARRET THEATRE (A. B. White, manager): Good business 10-12.

MICHIGAN.—PORT JUINOR.—CITY OPERA HOUSE (L. A. Sherman, manager): Hands Across the Sea to a well-pleased audience 5. The entire co. were called before the curtain at the end of the fourth act. Clay Clement and his excellent co. presented The Bell to a most enthusiastic audience 10. He was called before the curtain at the end of the third act, and warmly applauded.

BEST CITY.—GRAND OPERA HOUSE (A. E. Davidson, manager): Hands Across the Sea 5; large house.

BOTTLE CREEK.—BAILEY'S OPERA HOUSE (E. E. Smith, manager): Social Session 6; good house. Sona's New Marine Band (Sona's) matinee 7, to a fair house.

JACKSON.—HIBBERT OPERA HOUSE (Waldron and Todd, managers): A Social Session 5; good business. Sona's New Marine Band pleased a large audience 4. Hand's Across the Sea 6 to large house.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): Sona's New Marine Band drew a crowded house 8. Earl and Stephens presented a musical comedy entitled A Merry Time, under the management of J. M. Ward, to a fair house 10. The co. opened at Benton Harbor 6. Grace Hunter's serpentine dance was skillfully executed.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Social Session co. 12; fair business.

BENTON HARBOR.—YORK'S OPERA HOUSE (J. A. Simon, manager): A Merry Time, a musical farce-comedy, was successfully tested on the canine here 7. Harry Earl, who was last season with De Wolf Hopper, Raymond Stephens, Fred L. Reynolds, Edward Raphael, Kitty Marveline, and Nellie Donbar are the principals. Grace Hunter does a very graceful serpentine dance.—ITEM: Mr. and Mrs. Thornton Lewis, of Chicago, occupied a box at the initial performance of A Merry Time. Mrs. Lewis

is a niece of President Harrison. A party of other Chicago society people, friends of A Merry Time co., also occupied boxes.—Manager Simons' new orchestra is doing very satisfactory work.

LAUREL.—BAILEY'S OPERA HOUSE (James J. Baird, manager): Sona's Marine Band in an excellent entertainment to a small but delighted audience 6. Hands Across the Sea had a good house 7. Carter's Fast Mail, with a first-class co., drew a packed house 11. Katie Emmet 12; The Limited Mail 13-15.—ITEM: Virgin Arnold, who has been doing the serpentine dance in Hands Across the Sea, closed with that co. 8.—Alice Crane, who has been playing Lilian Milford in the same co., will leave at Rochester, N. Y. 15. Her place will be filled by Nellie Reed, for some time with the Jacob Little stock co.—Manager Jay Simms, of the Fast Mail, reports big business every where.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A full house greeted Sona's New Marine Band 7.—ITEM: Miss Lindt is a former Kalamazoo girl, and her reception here was very flattering. She was banqueted by her friends after the performance.—Chester Bronson, of the band, is a resident of this city.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): J. C. Lewis in St. Pinckard 5; full house. Merritt and Stanley's Minstrels 13; Fred Melton's Monte Cristo 15.

BOWLING.—OPERA HOUSE (R. Lewis, manager): Weston's Comedians, repertoire, to large business 4; performance poor.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. Shute, manager): Side Tracked 10; large house.

MONTANA.

HELENA.—MUNICIPAL OPERA HOUSE (J. C. Remington, manager): Little Tippet 3, 4; light business; co. deserve large patronage.

BUTTE.—MAGNUS' OPERA HOUSE (John McGuire, manager): Harrison and Bell's Comedians in Little Tippet 6-8 to good business.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): William and Willard Newell, the twin stars, in The Operator 8 gave an excellent performance to a fair and pleased house.

ROCHESTER.—GRAND OPERA HOUSE (H. T. Hiltz, manager): The Turners' Session German amateurs 6; crowded house.

DULUTH.—THEATRE (John T. Condron, manager): Gloria 5; very large houses. Little Tippet 11; Julia Marlowe was greeted with a gathering of beauty and fashion 6-7 such as has probably never been excelled in Duluth. Every seat in the house was filled.—THE LYCEUM (Ghurth E. Miller, manager): Dark.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Condon, manager): Soir St. Russell and co. gave Peaceful Valley and A Poor Relation 6-8 to overflowing houses. Receipts of four performances \$400. Lost Paradise to excellent business 9-10.—SHOU OPERA HOUSE (Jacob Litt, manager): Nellie McHenry in A Night at the Circus turned hundreds away of 9-10.

REDWOOD CITY.—OPERA (Charles L. Kellogg, manager): Ed. Kimball in The Hobo to crowded and demonstrative galleries 10. Royle Lansing co. 11.

MANHATTAN.—GRAND OPERA HOUSE (W. O. Forde, manager): True S. James co. in repertoire 8; at popular prices, to very poor business. Blue Jean and Joshua Whitcomb were among the more notable of their piracies. This city is rapidly proving itself a most undesirable stand for attractions of the poorer class.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. K. Scott, manager): Roland Reed and his co. produced Lend Me Your Wife and Innocent as a Lamb 6-8 to good houses. Theodor Hollin's German Dramatic co. gave a most excellent performance of Ein Ehrlicher Mästler 9 to a large and appreciative audience. Julia Marlowe and an excellent co. presented a fine repertoire 10-12, opening with Romeo and Juliet to a large and fashionable audience. The Lost Paradise 13-15.—LETT'S GRAND OPERA HOUSE (Frank L. Bisher, manager): A very capable co. presented The Operator 13-15, opening to S. R. O. Ulis Akerstrom 16-18.—LYCEUM THEATRE (Harry Montague, manager): The stock co. presented a good bill 9-12.

SEASIDE.—MECHANICS' HALL (Andrews, Moulton, and Johnson, managers): Thomas E. Murray in The Voodoo 7, 8; highly pleased audience.

ATLANTA.—BATES OPERA HOUSE (J. G. Hutchings, manager): Madie Granger in Lenora 6 to an extremely poor house. The co. is a strong one and deserves great credit for careful acting under discouraging circumstances. Robin Hood Opera co. next.

ASHBURY.—OPERA HOUSE (John Mahoney, manager): Cyrene in Part 11; good performance; fair business.

SHIRLEY.—MUSIC HALL (H. E. Morgan, manager): The Two Sisters pleased a large audience 6. The Potter co. in Therese 13; entire house sold in advance at advanced prices.

ADDIS.—OPERA HOUSE (E. R. Karner, manager): The World Against Her 11; good house; well-pleased audience.

CHICAGO.—ACADEMY OF MUSIC (Field and Stamford, managers): D. C. Crandon, supported by his co. played The Merchant of Venice to a fair house 11; poor performance; most of the co. very amateurish.

PITTSBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): The John Thomas Opera co. in The Village Doctor 5; fair business; pleasing performance. Walter Lawrence in Fabio Romani 11; well-filled house; audience well-pleased. Thomas E. Shea 17-18; Robert Mantell 19.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Shadows of a Great City 5; Mr. Potter of Texas 10; both to large business.—ITEM: Manager Bradstreet has engaged Frank Loring as musical director, to replace T. H. Rollin. A new orchestra has been engaged.

GLoucester.—CITY HALL (Guskin Club, managers): Lucifer's Minstrels 7-10; Sago house; good performance. Ed. La Rose, a native of this city, was presented with a floral basket during the performance.

NEWBURYPORT.—THEATRE: Fabio Romani, business good; play well staged. D. G. Crandon, booked to appear in Richelieu 11, canceled late on the day of performance on account of illness.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Shadows of a Great City 7, 8; good house. Fabio Romani 10; fine performance, but owing to a torchlight procession the house was small. Mrs. James Brown-Potter and Kyrie Bellew 11 in Therese, a strong co. and a very interesting play; good house.

SHICKSHON.—CITY THEATRE (W. W. Cross, manager): The Howard Specialty co. filled the annual Fair dates and did a large business, giving fine vaudeville performances 5-8. The Two Sisters pleased a fair-sized audience 10.—GARRET THEATRE (A. B. White, manager): Good business 10-12.

MICHIGAN.—PORT JUINOR.—CITY OPERA HOUSE (L. A. Sherman, manager): Hands Across the Sea to a well-pleased audience 5. The entire co. were called before the curtain at the end of the fourth act. Clay Clement and his excellent co. presented The Bell to a most enthusiastic audience 10. He was called before the curtain at the end of the third act, and warmly applauded.

BEST CITY.—GRAND OPERA HOUSE (A. E. Davidson, manager): Hands Across the Sea 5; large house.

BOTTLE CREEK.—BAILEY'S OPERA HOUSE (E. E. Smith, manager): Social Session 6; good house. Sona's New Marine Band (Sona's) matinee 7, to a fair house.

JACKSON.—HIBBERT OPERA HOUSE (Waldron and Todd, managers): A Social Session 5; good business. Sona's New Marine Band pleased a large audience 4. Hand's Across the Sea 6 to large house.

JACKSON.—CITY THEATRE (H. C. Game, manager): The Mora co. turned people away on their closing night 8. The Mozart Symphony Concert co. 11.

CARIBBEAIGUAS.—GRAND OPERA HOUSE (McKinley and Mather, managers): Andrew Mack in Irish Loyalty gave an exceedingly pleasing performance to good business 11.

LOCKPORT.—HOBGE OPERA HOUSE (H. A. Foster, manager): Hole in the Ground 8. Charles T. Bills 18.

UNION.—OPERA HOUSE (H. E. Bay, manager): A Fatal Gift was presented 10; before a fair-sized audience. The Family Circle was presented 12 to a small but delighted audience. La Belle Russe 17; Irish Loyalty 18.—ITEM: Manager Bill is receiving congratulations from all sides on his success in booking such splendid attractions.

MONROEVILLE.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Charivari Ball will be presented to a full house 12. A Trip to the Circus 13, 14. A Fatal Gift was booked for 10, but has closed. The Vein of the Guard 15; J. K. Emmet 16.

LYME.—MEMORIAL HALL (W. J. Shines, manager): E. W. Varney, Jr.'s, Vendetta 7; good business; performance first-class.

MIDDLETON.—CASINO THEATRE (Horace W. Core, manager): Nine. Januscaus in Lydia in Bacchus 8; fair business. Primrose and West's Minstrels, under the management of D. W. Truett, 18 to S. R. O.

CLEAR.—OPERA HOUSE (Wagner and Reis, managers): The Wife was presented to a large and fashionable audience 8. Rosabel Morrison, assisted by a gondolier, presented The Danger Signal to a good house 11. Everybody pleased.

DETROIT.—A packed house greeted the *Wise Comedy* on 10-11 in *Mass the Stomp*.

SYRACUSE.—*OPERA HOUSE* (L. F. Walker, manager): Madeline Merli, and a very staunch supporting co., played *Fran-Frou* in an excellent manner to a large audience 8. *Brock and White's* *Revolting* co. failed to appear 10-11.

LOCKPORT.—*OPERA HOUSE* (L. E. Farnsworth, manager): *Spider and Fly* 6; large house; good performances.

ALBION.—*ENRICHED AVENUE OPERA HOUSE* (E. B. Griswold, manager): J. Z. Little's *World* 6; good house. *Spider and Fly* 7; packed house; good performances. *Tar and Tatar* 8; S. R. O.

LANCASTER.—*PULISON OPERA HOUSE* (R. and C. A. Nester, manager): *Go-Along-Go-Home* 6; light house. *Nobody's-Claim* 8; fair business. *The Wives-Sister* 9; fair house. *Charles Hanford in Julius Caesar* attracted a fair-sized audience 10. He frequently received applause. He carries good comedy, but hence, is not strong.

GRANGE.—*GRAND OPERA HOUSE* (George H. Miller, manager): *Go-Won Go-Hawk*, the Indian Host, carried, drew a good house 10. *The City Sports* comb, gave a good performance with a fine line of asseccles to large houses, 11. — *ACADEMY OF MUSIC* (John D. Shultz, manager): *East Lynne* was well performed by Mrs. Mountford to a large house 8. James J. Corbett in *Contest Jack* drew a large house 9. Corbett does fairly well as an actor. The ring scene of the *Olympic Club* was quite clever.

NEWARK FALLS.—*SIXTH AVENUE THEATRE* (Casimelli and Bell, managers): *A Railroad Ticket* 6; excellent performance; large audience; scenic effects very fine. *Charity Ball* 8; Joseph Murphy 10. — *OPERA HOUSE* (F. H. Casimelli, manager): *Z. Little in The World*, Little Nugget, and Old Sleuth drew fair-sized and well-pleased audiences 9-10.

ASHLAND.—*OPERA HOUSE* (Theodore F. Barron, manager): George A. Hill's *People's Theatre* co. 7-8; small business.

SCRANTON.—*ACADEMY OF MUSIC* (H. M. Burghardt, manager): *Danger Signal* 6; good performance; ditto house. *Eva Mountain* in *East Lynne* 8; good performance; fair house. *Charles Hanford in Julius Caesar* 9; fine performance; big house. *Fair Rebel* 10; fair house; good performance.

NEWARK.—*OPERA HOUSE* (J. C. Taylor, manager): Daniel Hart's *Underground* 10. The house was packed to the doors, and at 8 1/2 the box-office closed. The play made a great success. — *ITEM*: The new scenery has been put in. Many changes in the house, both before and behind the curtain, are to be made.

WITTLER.—*ASHLEY OPERA HOUSE* (F. H. Keene, manager): Heywood Celebrities 8; fair house; very good performance.

WASHINGTON.—*OPERA HOUSE* (T. G. Allison, manager): C. W. Williams' *Big Show* 5; moderate business; performance poor. E. J. Sisson's *Time of the Finest* to a medium house 6. Atkinson's *Peek's Bad Boy* pleased a crowded house 10.

CARONNDALE.—*OPERA HOUSE* (Dan F. Byrne, manager): *A Fair Rebel* as pleased a good-sized audience.

WHEELER.—*GRAND OPERA HOUSE* (G. W. Hamersly, manager): The *Danger Signal* played to an exceptionally small house 7. *Corinne in Arcadia* 8; S. R. O. Everybody pleased.

WILKES-BARRE.—*GRAND OPERA HOUSE* (M. H. Burghardt, manager): Charles Hanford in *Julius Caesar* 6; large business. *A Fair Rebel* pleased a crowded house 10. *Corinne in Arcadia* 12 to large business. — *MUSIC HALL* (E. C. Frank, manager): *Nobody's-Claim* 7; light business. *Fran-Frou*, booked for 10, owing to illness of Miss Merli, canceled.

WILKES-BARRE CITY.—*OPERA HOUSE* (J. J. Quirk, manager): Decker Brothers' *Minstrels* gave a very good performance to a fair house 12.

SHIRLEY.—*PARK OPERA HOUSE* (John W. Kerr, manager): *A Trip to the Circus* 11, as opened to good houses.

GREENSBURG.—*LORISON'S THEATRE* (R. G. Curran, manager): C. W. Williams' *Specialty* co. 4; small house. *Underground* 8; S. R. O.

TAHOEQUA.—*ALLEN'S OPERA HOUSE* (Charles P. Allen, manager): Madeline Merli and her fine co. played *Fran-Frou* to a fair-sized and well-pleased audience. — *ITEM*: Manager L. K. Schwartz had to cancel date for Wilkes-Barre and Plymouth 10, 11, owing to Miss Merli's illness. Manager Allen has booked Miss Merli for a return date in April.

MONMOUTH CITY.—*OPERA HOUSE* (E. J. Quirk, manager): Decker Brothers' *Minstrels* gave a very good performance to a fair house 12.

SHIRLEY.—*PARK OPERA HOUSE* (John W. Kerr, manager): *A Trip to the Circus* 11, as opened to good houses.

PROVIDENCE.—*OPERA HOUSE* (Robert Morris, manager): Fabio Romani 3-6; fair business. Joseph Jefferson in *Rip Van Winkle* 7; S. R. O. Maud Sanger in *Lenora* 10-12; fair houses. *The Foresters* 12-13; large advance sale. *Robin Hood* (Operatic) 17-18. — *E. F. KEITH'S OPERA HOUSE* (E. R. Byram, manager): Harry and Fay 3-6; excellent business. The *Vendetta* 10-12; advance sale heavy. *The Fine Patrol* 17-18. — *WESTMINSTER THEATRE* (George H. Batcheller, proprietor): *Setton and Watson's Comic Opera* co. 3-6; good houses. *French Folly Burlesque* co. 10-12; *Rose Hill English Folly* co. 17-18. — *LOTHROP'S MUSEUM* (William C. Chase, manager): Lothrop's stock co., headed by Kate Glassford and Charles Barringer, by special arrangement with Oliver Byron, presented the Irish drama, entitled *The Soggarth*. Large houses. *Hoodman Blind* 17-18. — *ITEM*: *Mano-Stranger* presented *Lenora* to a small audience at the Providence 10. The piece was well staged and met with the approval of all. — *The French Folly* co. at the Westminster drew a large house, and *The Vendetta* at Keith's played to the capacity of the house. — J. X. Barnes, in advance of *Rose Hill English Folly* co., arrived here 10. — E. W. Varney's *Vendetta* co. will rest here till after election. — *The Music Hall Promenade* concerts, under the management of J. A. Shibley, which became so popular here last season, will be resumed about 10, on the return of Reeves' American Band from its Western tour. — Manager and Mrs. R. F. Keith, of Boston, were here 7-10. Edith Louise Smith, of the Emerson Concert co., spent a few days at her home, in this city, the past week. — John Hassell, agent of A. V. Pearson's *Fire Patrol*, was here 10, 11. The first entertainment in the People's Course was given in Infantry Hall 10. Marshall P. Wilder and the Herbert Johnson Quintette Club, of Boston, were the attractions. — Joseph Jefferson presented *Rip Van Winkle* to S. R. O. at the Providence 7, 8. The orchestra was seated behind the flies on the stage, and the space usually occupied by it was given up to the patrons of the house. — During the recent engagement of Barry and Fay at E. F. Keith's *Opera House*, they played to more than double the receipts ever had there. Bands were turned away at every performance. A return date may be looked for later.

WOONSOCKET.—*OPERA HOUSE* (Geo. E. Hayes, manager): Josephine Cameron in *Forget-Me-Not* 6; small house. *Shadows of a Great City* 10; full house. *Robin Hood* (Operatic) 11; Oliver Byron 12; *Band-Stranger* 12.

SOUTH CAROLINA.

CHARLESTON.—*OWENS' ACADEMY OF MUSIC* (Charles W. Keogh, manager): Effie Ellister 6-8 and matinee to good business. *Two Old Crones* 12; *James' Cellar Door* 15. — *GRAND OPERA HOUSE* (L. Arthur O'Neill, manager): Paul Kauvar 10, 11, and matinee to paying business. *John A. Stevens* 14-15. — *ITEM*: After nearly two months of melo-drama and farce-comedy Charleston is soon to have something more meritorious. Stuart Robson and the Ward and James comb. are both booked for early days. — *Charleston's annual business festival* will be celebrated the week commencing 11; a large

number of visitors is expected. — The local lodges of *Elks* have secured a home, and made themselves comfortable for the winter. Their rooms are centrally located in the neighborhood of both theatres and all the large hotels. Visiting *Elks* will be welcome at all times.

GREENVILLE.—*GILBERT OPERA HOUSE* (F. Whitmore, manager): *Two Old Crones* 5; fair business. *Killarney and the Rhine* 6.

COLUMBIA.—*OPERA HOUSE* (Eugene Cramer, manager): *Kolana* 4; small house. *Hazel Kirke* 5; large and very enthusiastic audience.

SPARTANBURG.—*OPERA HOUSE*: *Killarney and the Rhine* 5; fair and nice.

TENNESSEE.

MEMPHIS.—*GRAND OPERA HOUSE* (George R. Marsh, manager): Political demonstrations last week. *Warde and James*, and *Sadie Scanlan* next.

LYCROFT THEATRE.—*John Mahoney*, manager: The *Dazzler* opened a three nights' engagement 3 before a packed house. *Barlow Brothers' Minstrels* 7; poor house.

CHATTANOOGA.—*THE VENDOME* (W. A. Sheetz, manager): *Warde and James*, supported by an excellent co., played to S. R. O. at every performance 4-6. *Julius Caesar*, *The Lion's Mouth*, and *Francesca da Rimini* were presented in the order named, and each with great care as to stage setting and scenic effect. — *Nat Goodwin* opened so 10. A tilted *Wool* to a crowded house and a very enthusiastic audience. The play was well received, and the star was warmly welcomed. As usual, *Goodwin* is well supported.

CHATTANOOGA.—*NEW OPERA HOUSE* (Paul R. Albert, manager): Professor Norris' *Canine Paradox* gave an exhibition 8, matinee and night.

GRAND OPERA HOUSE (O. C. Genther, manager): *Orphant* co. 10-12 in repertoire to business.

CHARLOTTEVILLE.—*LEVIY OPERA HOUSE* (J. Leterman, manager): Paul Kauvar drew a good house 4; *Georgia Minstrels* to fair business 6. — *ITEM*: *Jeanne Carben* co. to a good audience 8. *Vernon Jarrett* 10; *Gus Williams* 12; *Kajanka* 8.

RICHMOND.—*MOZART ACADEMY OF MUSIC* (Ed. Hamilton Cabil, manager): *The Grey Mare* to very poor business 5-8. *Stuart Robson* drew large and fashionable houses 10, 11. Mr. and Mrs. Sidney Drew next — *NEW RICHMOND THEATRE* (Branch and Le th managers): *Jarrett*, with a very clever co., 6-9 to light business.

DANVILLE.—*ACADEMY OF MUSIC* (J. M. Neal, manager): *Desmon Opera* co. in *Ermine* 5; good business; satisfactory performance. Paul Kauvar *Eugene Robinson* co. 6; *Kajanka* 10; both to crowded houses.

WICHITA.—*WICHITA*, matinees and evening, to good business.

PETERSBURG.—*ACADEMY OF MUSIC* (Thomas G. Leath, manager): Vernon Jarrett in *Washington* 5; small audience. *Gus Williams* in *April Fool* gave entire satisfaction to a fair house.

SUFFOLK.—*CITY HALL* (J. W. Hoier, manager): Lecture on *"Backbone"* by Mr. Deacon to fair business 5. *Georgia Minstrels* 10.

MONROE.—*ACADEMY OF MUSIC* (A. B. Dimmick, manager): *James Williams* co. in *April Fool* 7, 8, and matinee 9; large and appreciative audience.

CHARLOTTEVILLE.—*LEVIY OPERA HOUSE* (J. Leterman, manager): Paul Kauvar drew a good house 4; *Georgia Minstrels* to fair business 6. — *ITEM*: *John Jarrett* co. to a good audience 8. *Vernon Jarrett* 10; *Gus Williams* 12; *Kajanka* 8.

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SEATTLE.—*OPERA HOUSE* (J. W. Hanna, manager): Margaret Mather in *The Egyptian* 5; large house. *The Junior Partner* 10, 11. — *CORINNE'S THEATRE* (E. F. French, manager): *Leah the Forsaken* 6; good houses; fair performance. *The Mysteries of Paris* 3-9.

WHEELING.—*OPERA HOUSE* (Alfred Rheinstrom, manager): *Tar and Tatar* 10; capacity of the house. *Spider and Fly* 11; good business.

GRAND OPERA HOUSE (O. C. Genther, manager): *Orphant* co. 10-12 in repertoire to business.

HUNTON.—*OPERA HOUSE* (J. Alex. Parker, manager): *The Planter's Daughter*, with Jean Voorhees as the star, 6; good house.

WHEELING.—*OPERA HOUSE* (Alfred Rheinstrom, manager): *As You Like It* 5; *R. O. Gloriana* 6; large house.

RACINE.—*HELIC CITY OPERA HOUSE* (Frank J. Miller, manager): Robert Dowling and his excellent co. presented *The Gladiator* to a large business. *Ullie Akerstrom* 8; good business and well-pleased audience.

WHEELING.—*GRAND OPERA HOUSE* (T. J. Condon, manager): *Gloriana*, with the Major's Appointment as a curtain-raiser, attracted a good-sized audience 5. One of the largest and most representative audiences that has filled the Grand for some time greeted *Julia Marlowe* 8, in Ingomar. *Maria Marlowe* as *Parthenia* was enthusiastically received. Robert Tabor and the rest of the co. were satisfactory.

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THE D. M. BRISTOL EQUES-CURRICULUM

30—THE FINEST EDUCATED HORSES KNOWN TO EXHIBITORS—30. Appearing with great success in the principal cities of Missouri, Minnesota, Iowa, Nebraska, JNO. C. PATRICK, General Manager.

Etc., Etc.

HENSHAW AND TEN BROEK: Terre Haute, Ind., Oct. 20. Cincinnati, Oct. 27-29. **INDIAN HERO:** Philadelphia, Pa., Oct. 17-21. **INDY VAN CORN-AND:** Stratford, Ont., Oct. 18-19. Lindsay, N. Y., 28-29. **INDY VAN CORN-AND:** Port Hope 20, Picton 21, Trenton 20, Kingston 21, Gananoque 20, Cornwall 21, Morrisburg Nov. 2. **J. W. EBBETT:** Winton, O., Oct. 20, East Liverpool 20, Beaver Falls, Pa., 20, Newcastle 21, Franklin 21. **JOHN L. SULLIVAN:** Jersey City, N. J., Oct. 17-20. **JOSEPH JEFFRIES:** New York City, Oct. 10-20. **JEFFRIES:** San Francisco, Cal., Oct. 10-20. **JOSEPH MURPHY:** Beaver Falls, Pa., Oct. 18, Youngstown, O., 19, Akron 20, Mansfield 21. **JUNIOR PARTNER:** Portland, Ore., Oct. 17-20, Tacoma, Wash., 21-22. **JAMES L. LOBBETT:** Chicago, Ill., Oct. 16-22. **JERRY:** Milwaukee, Wis., Oct. 16-22. **JAMES A. REILLY:** Elmira, N. Y., Oct. 19. **H. W. SWILICK:** Trenton, N. J., Oct. 22. **JULIA MULOWEE:** Minneapolis, Minn., Oct. 17-22. **JOHN DILLON:** Adlai, Ill., Oct. 18, Decatur 19, Upland 20, Battle Creek 21, Marshall 22, Coldwater 23, Kalamazoo 25, Benton Harbor 25, Grand Haven 27, Ludington 28, Big Rapids 28, Iowa 21, Jackson Nov. 4, Lansing 2, Port Huron 5, Bay City 5, East Saginaw 5. **JAMES (SPECIAL):** Davenport, Ia., Oct. 20. **JAMES O'NEILL:** New Haven, Conn., Oct. 18, Bridgeport 19, Waterbury 20, Poughkeepsie, N. Y., 21, Middletown 22, Paterson, N. J., 23, Elizabeth 25, Trenton 27, Wilmington, Del., 28, Lancaster, Pa., 29. **JESSIE MAE HALL:** Kokomo, Ind., Oct. 18, 19, Peru 20-22. **JAMES T. POWERS:** St. Louis, Mo., Oct. 17-22. **JENNIE HOLMAN:** Sardin, Miss., Oct. 17-20, Helena, Ark., 21, 22, Linden 23-29. **JOSIE MILLS:** Lindsay, Ont., Oct. 17-22. **JANE COOMBS:** Henderson, Ky., Oct. 18, Paducah 19, Metropolis, Ill., 20, Anna 21, Carbondale 22. **JOHN DREW:** New York City Oct. 3—indefinite. **KENTUCKY COLONEL:** Indianapolis, Ind., Oct. 18-20. **KENTUCKY GIRL:** Nashville, Tenn., Oct. 16-23. **KATE GREENE:** New Orleans, La., Oct. 17-22. **KNOTTY AFFAIR:** Kansas City, Mo., Oct. 16-22. **KILLIGRITY AND THE RHINE:** Murfreesboro, Tenn., Oct. 18, Nashville 19, 20, Memphis 21, 22, Jackson 24, Union City 25, Clarksville 26, Russellville, Ky., 27, Henderson 28, Frankfort 29, Evansville, Ind., 30, Paducah, Ky., 31, Princeton, Ill., Nov. 1, New Albany, Ind., 2, Madison 3, Columbus 4. **KUTTER RHODES:** Staunton, Va., Oct. 17-22. **KATHIE PUTNAM:** Brenham, Tex., Oct. 18, Galveston 19, 20, Houston 21, 22, Bryan 23, Corsicana 25, Tyler 26, Texarkana 27, Shreveport, La., 28, Monroe 29, Natchez, Miss., 30, Jackson 31. **KIDNAPPED:** Memphis, Tenn., Oct. 17-19, Natchez, Miss., 20, Vicksburg 21, New Orleans, La., 21-23, Cairo, Ill., 24, Centralia Nov. 1, Evansville, Ind., 2, Terre Haute 3, Danville, Ill., 4. **KITTE DE LOURG:** Bedford, Ind., Oct. 18, Sullivan 19, Brazil 20, Paris, Ill., 21, Mattoon 22. **KING CONROY:** Cano, Ill., Oct. 17-22. **LIMITED RAIL:** Springfield, O., Oct. 17-20, Richmond, Ind., 21, Fort Wayne 21, Adrian, Mich., 22, Ann Arbor 23, Flint 25, Lansing 26, Battle Creek 27, Kalamazoo 28, Englewood, Ill., 29, Chicago 30, Nov. 5. **LOST PARADE:** St. Paul, Minn., Oct. 17-20, West Superior, Wis., 21, Duluth, Minn., 22, 23. **LEWIS HODGKIN:** Philadelphia, Pa., Oct. 17-20, Boston, Mass., 21, Brooklyn, E. D., 23-26. **LUCILLE THAYER:** Frothingham's, Detroit, Mich., Oct. 17-20, Toledo, O., 21, 22, Jackson, Mich., 23, St. Paul, Minn., 24-26, Minneapolis Nov. 2, 3, 4, 5. **LOST IN NEW YORK:** Chicago, Ill., Oct. 17-22. **LOWE ROONEY:** Holyoke, Mass., Oct. 18, Worcester 19, So. Norwalk, Conn., 20, Plainfield, N. J., 21, Elizabeth 22, Wilmington, Del., 23, Paterson, N. J., 24, 25, Port Chester, N. Y., 26, Newburgh 27, New Haven Nov. 1, Birmingham, Conn., 2, 3, 4, 5. **LOVING AND LOVING:** Detroit, Mich., Oct. 17-22. **LOVING PARADE:** Philadelphia, Pa., Oct. 17-22. **LITTLE NUGGET:** Huntsville, Ala., Oct. 18, Chattanooga, Tenn., 19, Johnson City 20, Bristol 21, Morristown 22, Asheville, N. C., 23, Spartanburg, S. C., 24, Sumter 25, Florence 27, Wimberley 28, Raleigh 29, Fayetteville 31, Winston Nov. 2, Lynchburg, Va., 3, Roanoke 3, Lexington 4, Charlotteville 5. **LIZZIE EVANS:** Palestine, Tex., Oct. 18, Jefferson 19, Marshall 20, Shreveport, La., 21, Ruston 22, Vicksburg, Miss., 23, Meridian 25, Jackson 26, Natchez 27. **LORAH-ROWE:** Danville, Ky., Oct. 18, Hopkinsville 21, 22, Bowling Green 23-25. **LEAVES OF SHADOK:** Peoria, Ill., Oct. 18, Street 20, 21, Joliet 22, Aurora 23, Peoria 24. **LITTLE DUCHESS:** Bedford, Ind., Oct. 18, Sullivan 19, Brazil 20. **LYCEUM THEATRE (Sharpless's):** Bowling Green, O., Oct. 17-22. **LITTLE TRICKIE:** Kokomo, Ind., Oct. 18, Marion 19, Anderson 20, Elwood 21, Frankfort 22, Columbus 23, Greensburg 25, Shelbyville 26, Franklin 27, Brazil 28. **LITTLE TIPPETT:** St. Paul, Minn., Oct. 17-22. **MISS MODERNA:** New York City Oct. 10-11, Nov. 5. **MR. AND MRS. ROBERT WAYNE:** Chatham, Ont., Oct. 17-22. **MCARTHY'S MISHAPS:** Omaha, Neb., Oct. 18-20, Lincoln 21, Sioux City, Ia., 22, 23, Des Moines 24, Astoria 25, Cedar Rapids 26, Davenport 27, Dubuque 28, 29, Rockford 29, Milwaukee 30, Nov. 5. **MILTON NORIES:** Denver, Col., Oct. 17-20, Colorado Springs 21, Pueblo 22, Salida 23, Leadville 27, 28, Aspen 29, Grand Junction 31, Salt Lake City, Utah, Nov. 1-3, Ogden 4, 5. **MATIE BILLMAN:** Hoosick Falls, N. Y., Oct. 17-20, Mechanicville 21, Ballston Spa 25, Great Falls 26, Fort Edwards 27, Ticonderoga 28, Port Henry 29. **MATIE GRANGER:** Wooster 21, R. I., Oct. 17-20, New Haven 21, Haverhill, Mass., 22, Lynn 23, Norwich, Conn., 24, New London 25, Springfield, Mass., 26, Holyoke 27, Northampton 28, Boston 29, Nov. 5. **MIDNIGHT ALBION:** Chicago, Ill., Oct. 17-22. **MR. WALKER'S WINDOW:** Philadelphia, Pa., Oct. 18-20, Providence, R. I., 21-22. **MR. POTTER OF TEXAS:** New York City Oct. 17-22. **MICHAEL-MASON COMEDY:** Buffalo, N. Y., Oct. 17-20, Poughkeepsie, Pa., 21, 22, Cincinnati, O., 23-25. **MAUD ATKINSON:** West Plains, Mo., Oct. 17-22, Thayer 23, Jonesboro, Ark., 24, 25. **MISS BELVETE:** Brooklyn, N. Y., Oct. 17-22. **MISS LESTER:** Millville, N. J., Oct. 17-22. **MISS HUNTER FROHMAN:** Indianapolis, Ind., Oct. 17-19, Richmond 20, Dayton, O., 21-23, Louisville, Ky., 24-29. **MISS BRENTON:** Elgin, Ill., Oct. 17-22. **MISS POTTER-KYLL BILLIE:** New Haven, Conn., Oct. 20. **MARRIED FOR MONEY:** Elkhorn, Neb., Oct. 18, Wilson 19, Superior 20, Concordia, Kan., 21, Beloit 22, Minneapolis 23, Elsworth 24, Lyons 25, Great Bend 26, Laramie 27, Kingsley 28, Dodge City 29. **MARGARET MATHER:** Sacramento, Cal., Oct. 18, Stockton 21, 22, San Jose 23, San Francisco 24-25. **MORRIS WILLIAMS:** Chelsea, Mass., Oct. 17-22, Nashua, N. H., 23-29. **MADELINE MERLE:** Lock Haven, Pa., Oct. 18, Bellefonte 19, Altoona 20, Johnstown 21, Greensburg 22, Irwin 23, Connellsville 25, Uniontown 26, Washington 27, McKeesport 28, Butler 29, New Castle 30. **MAYER AND MAN:** Indianapolis, Ind., Oct. 17-20, Hamilton, O., 21, Greenfield 22, Soldiers' Home 23, Dayton 24-26. **MY JACK (Walter Sanford's):** Boston, Mass., Oct. 17-20, Providence, R. I., 21-22. **MY A MINUTE:** Buffalo, N. Y., Oct. 17-22. **NEW MONTE CRISTO:** Ludington, Mich., Oct. 18, Manistee 19, Ludington 20, Traverse City 21, Cheboygan 22, Manistique 23, Escanaba 24, Crystal Falls 25, Iron Mountain 26, Marquette 27. **NOVEMBER:** Boston, Mass., Oct. 18, Providence, R. I., 21-22. **NOVEMBER:** Philadelphia, Pa., Oct. 18, New York City 19, Newark 20, Atlantic City 21, Atlantic City 22, Atlantic City 23, Atlantic City 24, Atlantic City 25, Atlantic City 26, Atlantic City 27, Atlantic City 28, Atlantic City 29, Atlantic City 30, Atlantic City 31, Atlantic City 32, Atlantic City 33, Atlantic City 34, Atlantic City 35, Atlantic City 36, Atlantic City 37, Atlantic City 38, Atlantic City 39, Atlantic City 40, Atlantic City 41, Atlantic City 42, Atlantic City 43, Atlantic City 44, Atlantic City 45, Atlantic City 46, Atlantic City 47, Atlantic City 48, Atlantic City 49, Atlantic City 50, Atlantic City 51, Atlantic City 52, Atlantic City 53, Atlantic City 54, Atlantic City 55, Atlantic City 56, Atlantic City 57, Atlantic City 58, Atlantic City 59, Atlantic City 60, Atlantic City 61, Atlantic City 62, Atlantic City 63, Atlantic City 64, Atlantic City 65, Atlantic City 66, Atlantic City 67, Atlantic City 68, Atlantic City 69, Atlantic City 70, Atlantic City 71, 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Windsor, Dr.: Winchester Opera House, Oct. 22-23, Nov. 12-13, Dec. 7-8, Jan. 5-6, Feb. 2-3, 1892-93. York, Pa.: York Opera House, Oct. 24-25, 26-27, Nov. 1-2, 3-4, 10-11.

*** Drink Old Jug. ***

LETTER LIST.

The following letters are from the offices of this office. The names of the managers or proprietors are given in the first line. Letters intended for 10 days and unclaimed will be returned to the sender. Letters and telegrams intended for the theater offices will be returned to the sender.

Babbitt, Charles. Foster, Robert. Ogden, W. B.
Bacon, Josephine. Gerould, Harry W. Parker, Lydia.
Baird, Fred E. Petel, Claude. Parker, Martin.
Bonne, Marion. Goss, Rosa M. Percy, Robert V.
Blakemore, Herman. Goss, A. C. Plimpton, B.
Bosch, Kate. Graham, F. C. Polk, J. B.
Butler, Alice. Goss, J. H. Pernot, T.
Caldwell, Helen. Goss, J. H. Peacock, James.
Burly, Jessie. Hartman, Bertha. Peacock, Harry B.
Burgess, Neil. Hamilton, Ruth. Roth, Nat.
Burdick, Robert. Harvey, Felix. Roberts, Frank.
Burr, William. Hirsch, "The Anna. Ross, Fannie O.
Burton, June. Human, E. J. Ross and Ford.
Burnside, Miss. Hyatt, Harold. Ross, Miss Stella.
Bennett, Samuel. Hyde, W. R. Sutcliffe, Harold.
Bennett, Frank. Hitchcock, Bas. Taylor, Frank Lee.
Baugham, C. S. Johnson, Frank. Smith, C. A.
Burns, Edie. Harrison, Louis. Schröder, Miss.
Cushman, Adelicia. Jarvis, Lee. Tolson, Alexander.
Crawford, Mrs. A. S. Johnson, Harry. Siberia Co.
Critten, George J. Januschek, Mme. Sibley, A.
Culpepper, Frederic. Kingdon, F. A. Sibley, George.
Culver, Frank. King, George. Spear, J. W.
Campbell, Frank G. Lester, J. Frank. Tibbitt, Sam.
Candy, Al. Locke, E. B. Thomas, Hilda.
Cummings, Minnie. Luman, A. S. Thompson, E.
Coley, A. B. Larsen, Geo. P. Tamm, Harry.
Copliss, Mrs. Rose. Lee, Henry. Tamm, Edward.
Clegg, Lillian. Legitimate Repre- Van Vechten, Ed. B.
Clifford, W. senter. Miller, Henry. Vroom, Fred.
De Shields, Howard. "Manager." Whare, J. Lewis.
Dushan, Sidney W. Wark, Robert. Wright, Leon W.
The Vampire, Duse. Murray, Anna. Winch, Emma.
Dixon, Maud. May, Wm. W. Y. Welch, Chas. H.
Dunham, John J. Martin, Mrs. W. H. Wiesenfeld, Wm.
Dunham, Chas. Martin, Carl. Warren, E. A.
Dunsmore, Fanny. Mastin, Richard. Wheeler, W. O.
Duvivier, Camille. Stevens, Miss. Worth, Lew F.
Established. Wm. Wesley, F. Yamada, Lydia.
Fox, Edie. Osborne, Miss M. Zellner, Max.

*** Drink Old Jug. ***

F. W. BALTES & CO., SHOW PRINTERS
Largest and Cheapest. PORTLAND, OREGON

OUT OF TOWN'S THEATRES.

Aberdeen, Miss.

TEMPLE OPERA HOUSE.

Opens season 1892-93, under new management composed of a syndicate of prominent business men.

Population, 5,000. Seating capacity, 800.

Situated on three railroads, affording perfect connections with Memphis, Mobile, Birmingham, etc., and is without doubt the best show town in the State. We solicit first-class bookings. Write for dates, terms, etc. Address,

HENRY STROUSE, Secretary.

Temple Opera House Co.

Atlantic, Iowa.

OPERA HOUSE.

Situated on main line C. R. I. and P. R. R., midway between Des Moines and Omaha. Population, 5,500. Seating capacity, 600. House on ground floor, five clean dressing-rooms, complete scenery, furniture, and properties. First-class one and two-night stand companies are solicited. Only one company per week. Write for dates, terms, etc.

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ALAMEDA OPERA HOUSE.

Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 40 ft. wide; 30 ft. deep, with a 27 ft. opening; 24 ft. flats and wings.

First-class combinations shared. Address

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Clinton, Ill.

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Just completed. Seating capacity, 700. Parquet, Dress and Family Circle all fitted up with Andrews' opera chairs. Stage fitting for first-class attractions. Electric light, steam heat, and good show town. Only first-class attractions booked for 1892-93. The Fair Opera House.

ARTHURS & CO., Owners and Managers.

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Columbus, Kans.

East Stroudsburg, Pa.

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150 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 3,000; one mile distance from depot; two large dressing rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1892-93.

J. H. SHOTWELL, Manager.

Fayetteville, Ark.

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Ground floor, electric lights, folding opera chairs. Stage, 50 x 10. Seats 650. Has direct railroad communication with Springfield, Mo., Joplin Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark. Fayetteville is the seat of the Arkansas Industrial University, with 200 students. Address

Dr. CHARLES RICHARDSON, Mgr.

Gainesville, Texas.

GALLIA OPERA HOUSE.

Now booking for 1892-93. Plenty open time for good attractions. Have no agents. Belong to no circuit. Make my own contracts. If you are coming to Texas, you cannot afford to miss Gainesville. Population, 10,000. The gate city to Texas. Perfect railroad connections. House on ground floor.

PAUL GALLIA, Manager.

Gouverneur, N. Y.

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Newly refitted; thirteen sets new Scenery; five Dressing rooms. Seating capacity, about 1,000. Electric lights; Drums from 6,000. Population; Location, half way between Watertown and Ogdensburg. Now booking for 1892-93.

WANTED—Good attractions only. Address

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LESTORIA OPERA HOUSE.

We are on two railroads. 3,500 people to draw from. Good house, well lighted and heated. A good show town. Write for opening time.

W. BARRY SCHRECK, Manager.

Lockport, N. Y.

FOSTER'S CIRCUIT.

ROUTE OPERA HOUSE, Lockport, N. Y. NEW GRANGE OPERA HOUSE, Albion. ORPHEUS PARK THEATRE, Niagara Falls. One good attraction per week plays to better business than in the large cities.

Summer attractions wanted at Niagara Falls. Address

H. A. FOSTER, Rochester, N. Y.

Middletown, Conn.

McDONOUGH OPERA HOUSE.

UNION SAME ROOF AS McDONOUGH HOTEL. Fully stocked with scenery, and house now being thoroughly renovated and redecorated. Seating capacity, 750.

RENT REDUCED TO \$35.00.

A. H. COLEBROOK.

Menominee, Mich.

TURNER OPERA HOUSE.

Population, 12,000.

Fine ground floor. Commodious stage, with all modern conveniences. Inclined floor with new opera chairs. Capacity, 1,000.

Time all filled for season 1892. Now booking for season 1892-93.

The reputation of this house as a winner is well established.

FRANKLIN H. BROWN,

Lessee and Manager.

Mt. Carmel, Pa.

BURNSIDE POST OPERA HOUSE.

New brick building. Auditorium on ground floor. Seats 600. Population to draw from, 12,000. Stage 30 feet wide, 25 feet deep, 10 feet high. Seven dressing rooms. Steam for heating. Electricity for lighting.

Now booking for 1892-93.

JOE GOULD, Manager.

Mount Morris, N. Y.

SEYMOUR OPERA HOUSE.

None but first-class attractions booked at this house. Well stocked with scenery. 24" Brass band. Population of town, 4,000. Seating capacity, 500. New opera chairs; size of stage, 28 x 50. Large dressing rooms. Electric lights throughout. Main line D. L. & W. & N. Y. & Pa. RR and Rochester division Erie RR. Special rates with hotels. Bill board facilities best in the country. Space in rear.

NORMAN A. SEYMOUR, Prop'r.

Montgomery, Ala.

Population, 10,000.

OPERA HOUSE.

22 and 24 Bibb Street.

THEATRE.

COR. MONROE & PERRY ST.

TROY, Ala.

For dates, terms, etc., address

G. F. McDONALD,

Montgomery, Ala.

Owensboro, Ky.

NEW TEMPLE THEATRE.

"RIGHT IN IT."

I have played since opening ship ahoi, McCollum Opera Co., St. Elmo's Sisters, and Al. & Field. Write them whether or not the "show" business amounts to anything in our city, and whether or not the theatre doesn't meet all requirements. For further particulars address

A. G. SWEENEY.

Population, 15,000. Seating, 1,200.

Petrolia, Ont.

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Plays first-class attractions only. Population to draw from, 6,000. Seating capacity, 750.

Good stage and scenery. Four dressing-rooms.

Correspondence solicited.

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W. E. REYNOLDS, Manager.

Portage la Prairie, Man.

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Just completed. Everything new and first-class. Dressing-rooms on stage floor. Seating capacity, 650. Population, 4,000. Electric light.

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R. H. M. PRATT, Proprietor.

Port Jervis, N. Y.

THEATRE NORMANDIE.

The only fully equipped and first-class house in this city. Newly refitted and modern in every respect; seating capacity, 600. Dressing rooms on stage floor. Electric light, gas and steam heat. 1200 to draw from. Best terms offered. Now booking for season 1892-93. Address Theatre Normandie.

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Population, 15,000.

GRAND OPERA HOUSE.

To Theatrical Managers: The new Grand Opera House excels any play house in America. Pottstown has all the modern conveniences, and a stage large enough to produce the strongest and most powerful production. Now booking for 1892-93.

C. F. STROHL, Manager.

Shamokin, Pa.

G. A. R. OPERA HOUSE.

The house is first-class in every particular seating 1,400 with standing room for 500 more. There is a population of 20,000 to draw from.

Now booking for season of 1892-93. For open time apply to

JOHN F. OSLER, Manager.

Seneca, Kansas.

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